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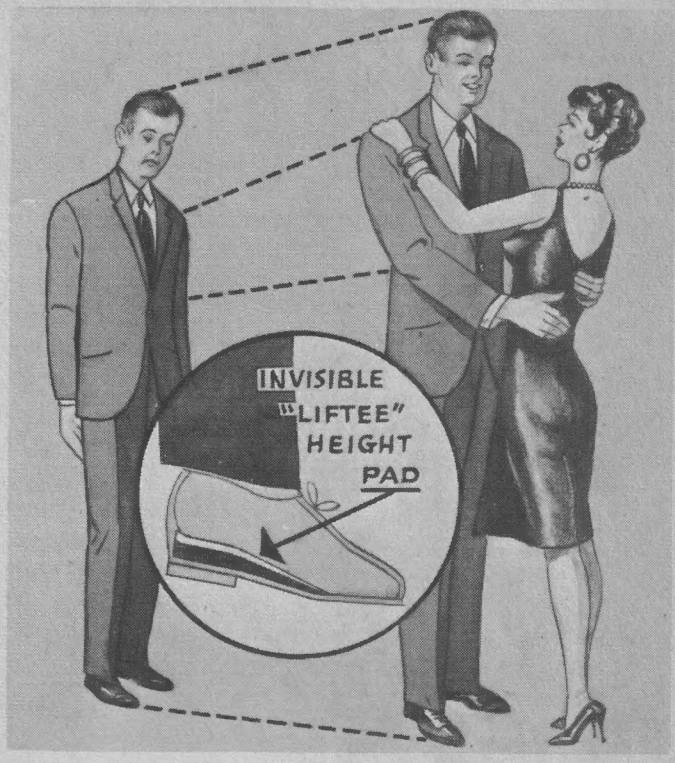

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EDITED BY PAM POMEROY

TEEN SCOOP®

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By Dorothy Treloar

Hollywood (Teen Scoop Special)—Herb Alpert and his Tijuana Brass are off to Europe on one of their fabulous concert tours after making the scene at the Hollywood Bowl and taping their really WOW TV Special. Herb made a very warm gesture at his Hollywood Bowl concert. He had all the lights turned out, and asked everyone in the audience to light a match and sing "Happy Birthday" to a crippled boy in the audience who had traveled 60 miles on his birthday to see the show.

I was invited by Herb a few days later to visit his new and elegant home in Beverly Hills—and elegant it is. Full of museum pieces, a chinchilla bedspread over a king sized bed, and in the living room a very large and zingy divan made of zebra skin. Would you believe??? But true!

Herb Alpert

★★★★★

Jack and Jill (Jones and St. John) are married, but the honeymoon continues. They live in Jack's house on the hill, and Jill's re-decorating it, mainly with things they've accumulated on Jack's singing tours.

★★★★★

Not true that Candice Bergen is smitten with Terry Melcher (Doris Day's son) with marriage in mind. They are pals however—just old school chums. Candy's still faithful and keeps in touch with friends she went to school with. This is one gal who hasn't let success and fame turn her pretty blonde head!

★★★★★

And how about that swingin' George Hamilton since his breakup with "Bird" Lynda. Besides his movies and tours with plays, he's here, there, everywhere with some mighty pretty other birds—all of them willing to give their eye teeth to be "Charley's" girl, as daddy LBJ is supposed to have called him. But "Charley's" still playing the field and loving every minute of it—and so are his new "birds."

★★★★★

Pop artists Simon and Garfunkel still wonder at their fantastic success. Paul Simon is a giggler, but on the shy side. "I really wasn't writing songs for the teenagers when I started," he says, "but they seem to be the ones who dig

continued on page 62

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George (alone)
John (alone)
Paul (alone)
Ringo (alone)
Dan Blocker
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Angela Cartwright
Dick Chamberlain
Sean Connery
Robert Conrad
Bill Cosby
Robert Culp
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Doris Day
Phyllis Diller
Dino, Desi & Billy
Troy Donahue
Donna Douglas
James Drury
Patty Duke
Barbara Eden
Ron Ely
John Erickson
Linda Evans
Roger Ewing
Sally Field
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Annette Funicello
Robert Goulet
Lorne Greene
Luke Halpin
Noel Harrison
David Hedison
Herman's Hermits
Steven Hill
Will Hutchins
David Janssen
Chris Jones
Marta Kristen
Martin Landau
Michael Landon
Jeri Lawrence
Jerry Lewis
John Leyton
June Lockhart
Richard Long
Trini Lopez
Lee Majors
Cheryl Miller
Hayley Mills
Roger Mobley
Monkees (together)
David (alone)
Micky (alone)
Mike (alone)
Peter (alone)
Liz Montgomery
Vic Morrow
David McCallum
Doug McClure
Peter McEnery
Rick Nelson
Paul Newman
Leonard Nimoy
Ryan O'Neal
Stephanie Powers
Elvis Presley
Bob Random
Robin (Burt Ward)
William Shatner
Nancy Sinatra
Bill Smith
Elke Sommer
Barbara Stanwyck
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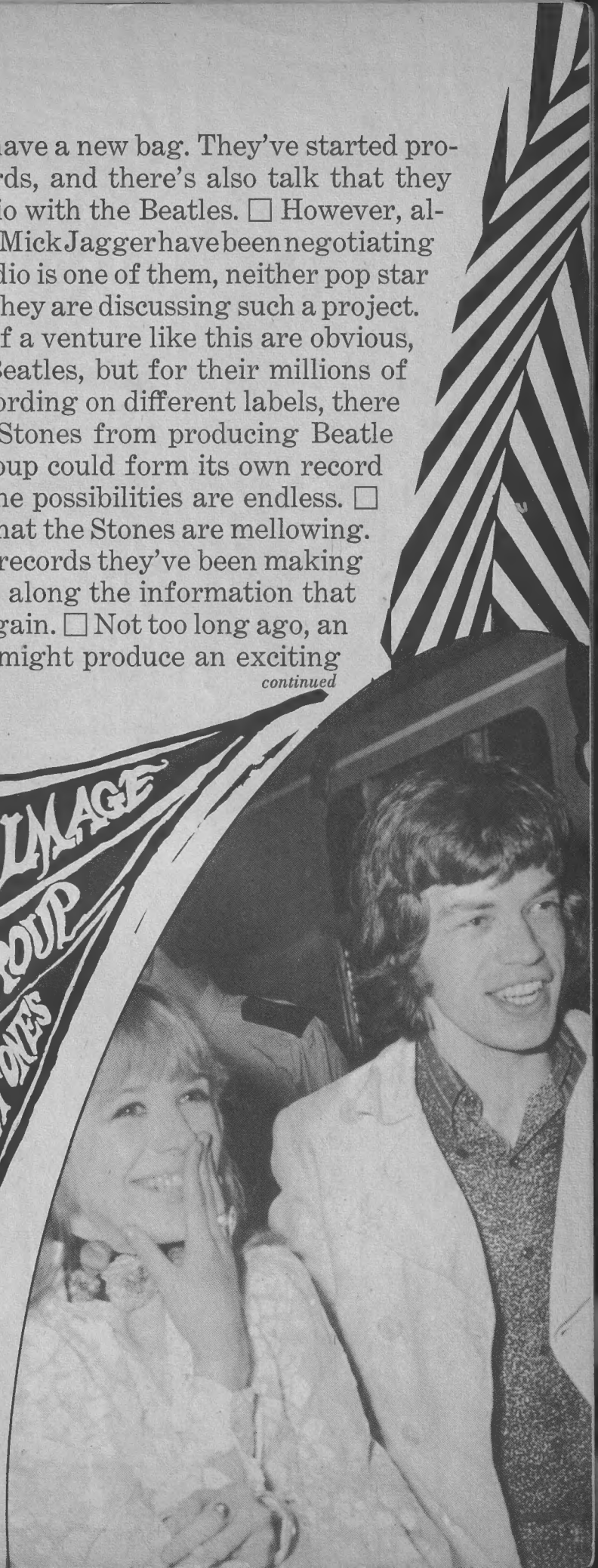
The Rolling Stones have a new bag. They've started producing all their own records, and there's also talk that they may open a recording studio with the Beatles. ☐ However, although Paul McCartney and Mick Jagger have been negotiating business ventures, and a studio is one of them, neither pop star will do more than admit that they are discussing such a project. ☐ Certainly the advantages of a venture like this are obvious, not only for the Stones and Beatles, but for their millions of fans. For instance, despite recording on different labels, there would be nothing to stop the Stones from producing Beatle discs or vice-versa. Or, each group could form its own record label—or a jointly owned one. The possibilities are endless. ☐ Reports from England indicate that the Stones are mellowing. This may not be evident from the records they've been making recently, but TEEN SCOOP can pass along the information that they have become communicable again. ☐ Not too long ago, an interview with the Rolling Stones might produce an exciting

continued

NEW IMAGE FOR AN OLD GROUP

The ROLLING STONES



feature story of five young, creative musicians, or more likely, a story punctuated with shrugging shoulders, nodding heads and monosyllabic answers.

That's all changed now. Today they'll chatter on happily about their new album, plans for the future and whatever else you care to ask them.

The fact that they have decided to produce their own records, after a long association with Andrew Oldham, is the main reason for their new attitude.

While each Stone contributes ideas, the major burden for producing hit records falls on Mick Jagger. Mick told TEEN SCOOP in which direction the Stones are moving and why.

"It really started with the Beatles' album 'Revolver,'" he said. "It was the beginning of the appeal to the intellect. Once the success of a group could be measured by the hysterical reaction of its fans, but the days of mob scenes are fading. And for that reason there will never be a new Stones or Beatles. We're now moving after minds, and so are most of the other groups."

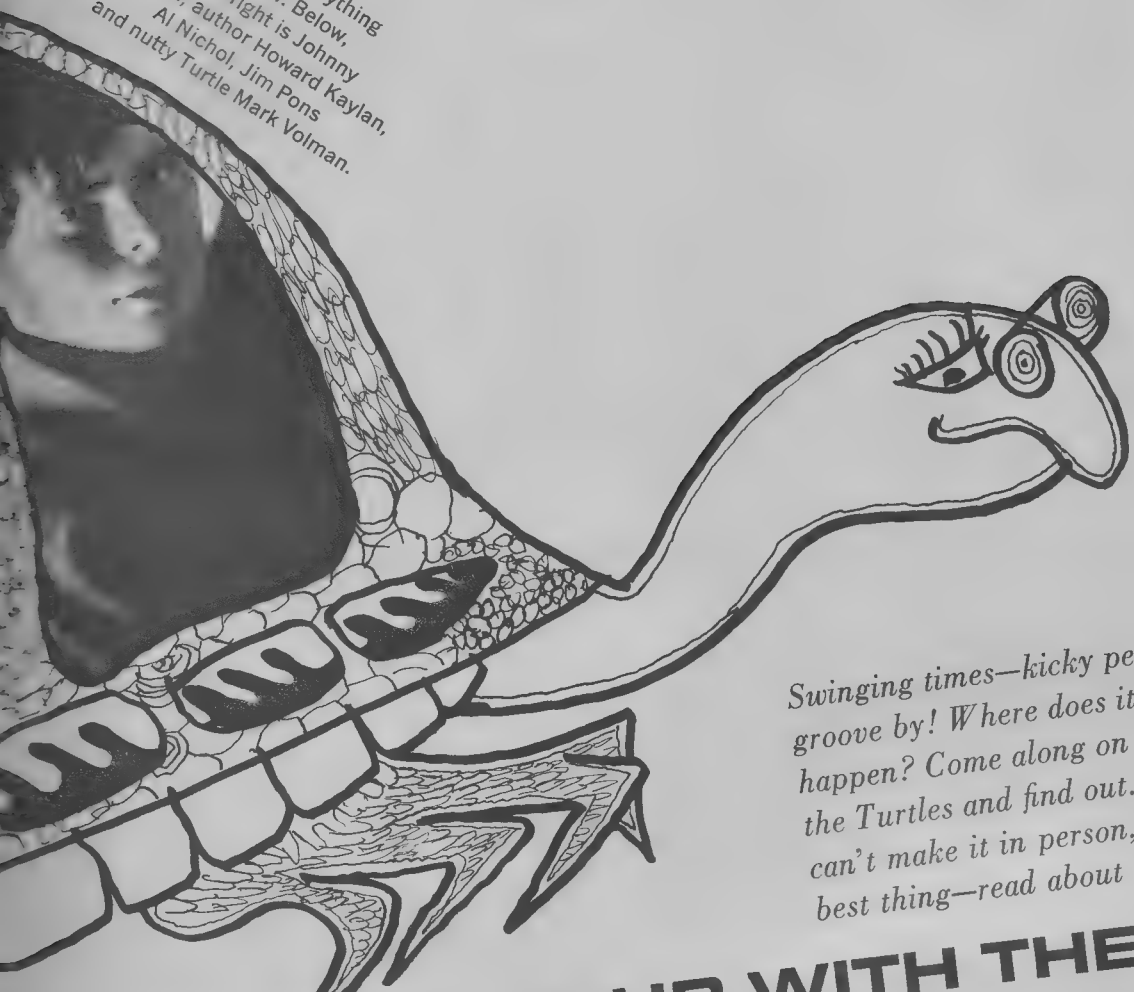
For instance, on their upcoming album they have merged such instruments as guitars, piano, tambourine, tom-toms and drums; and what comes out is a sound totally unlike anything else they've produced.

Also on the album is a virtuoso performance on the harp by Brian Jones. All the Stones agree that Brian is such an incredible musician that he can play anything from a plastic ukelele to a dulcimer, just by picking it up and turning his hand to it. However, Brian was convicted for drug violations last October and sentenced to nine months in jail. Until the appeals are acted upon, Brian will remain in jail.

But, for the time being, the Stones are creating bright, new and exciting sounds, and they're recapturing the fresh, vigorous appeal that hurtled them to stardom four years ago. □

Despite narcotics charges which have beset three of the Stones in the past six months, life in the studio hasn't changed. Mick Jagger, above, has emerged as an even stronger leader and spokesman for the group as they enter a new phase.

By Howard Kaylan



These musical Turtles are anything but slow. Below, left to right is Johnny Barbata, author Howard Kaylan, Al Nichol, Jim Pons and nutty Turtle Mark Volman.

Swinging times—kicky people—music to groove by! Where does it all happen? Come along on a tour with the Turtles and find out. If you can't make it in person, do the next best thing—read about it right

OPSY-TURVY TOUR WITH THE TURTLES

here. □ *The very first thing you'll notice is that when we're on tour it's like a 24-hour merry-go-round. Whether we're eating, dressing or traveling, something crazy is always happening. And of course when we're on stage, we're into our music and the world stops spinning. It's a kooky life, but after you meet the Turtles, I'm sure you'll agree we're just a little bit nutty. Isn't everybody?* □ *Some of you may recall that last*

continued

year we rented a private plane to make touring less of a strain. Would you believe a crash landing changed our minds? After a frantic emergency landing in a field somewhere in Bedford, Pennsylvania, we decided that traveling by bus wasn't such a strain after all.

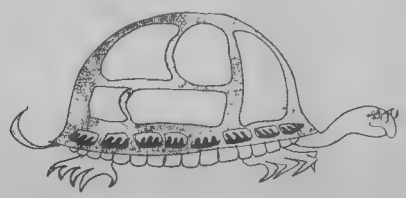
Turtle Mark Volman charges the atmosphere wherever he goes. As our bus pulls away, he takes out a magazine and dramatically interprets a "soap-opera" story that relates the tragic saga of a woman unlucky in love. Within a few minutes the bus is rocking with laughter.

During this bedlam, Al Nichol takes out his guitar and begins practicing, his favorite pastime.

We've gone only a short distance, when Johnny Barbata, Turtle drummer, announces that it is Physical Fitness Time. I shudder and groan while Jim Pons, the quiet Turtle, smiles with amusement. Luckily, Jim's gentle nature makes it easy for him to tolerate the constant pranks of his buddies, and he gets ready for another free-for-all. Johnny shouts that the luggage racks are great for chin-ups (except you keep bumping your head!) but poor Mark hasn't done so well. With a tremendous KRAAACK he loses his struggle with the law of gravity and plummets from his "exercise bar" between two seats—and is wedged in solid.

I engineer a dramatic rescue and Mark sheepishly makes his way to the front of the bus. Don't expect any peace, though—Mark has the resiliency of a "Shmoo." As the bus speeds along in the twilight, the intercom booms with Mark's efforts as "tour guide". . . more laughter.

After dark our road manager is desperately pleading for a bit of quiet—he's had his hands full watching over our pranks all day. As for me, I'm drifting into dreamsville. It's been a typical day in the life of the Turtles, and the strumming of Al's guitar is getting softer . . . and softer. □



At one time, the Turtles traveled in their own plane, but they recently gave it up. Now they use a modern bus which is very comfortable, and just perfect for the jokesters in the group. Their coach is fully equipped for sleeping, singing or just fooling around. Even the bus driver has a ball—and you know the Turtles do.

Above, Howard Kaylan dons a Mexican disguise, but everyone knows who it is underneath the sombrero and dark glasses, especially Al Nichol, below, who's seen it all before!

By Dorothy Treloar

Two years ago, when the Whisky-A-Go-Go was the hottest discotheque in Hollywood, I went there to see a singer. I thought he was good-looking but certainly nothing special. A year later when he got top billing at the same place I decided to see if he had improved.

"He" happens to be Johnny Rivers. And the second time around, I couldn't believe my eyes and ears. He had improved his voice, polished his style and was still incredibly handsome. He had also recorded a hit record—"Memphis."

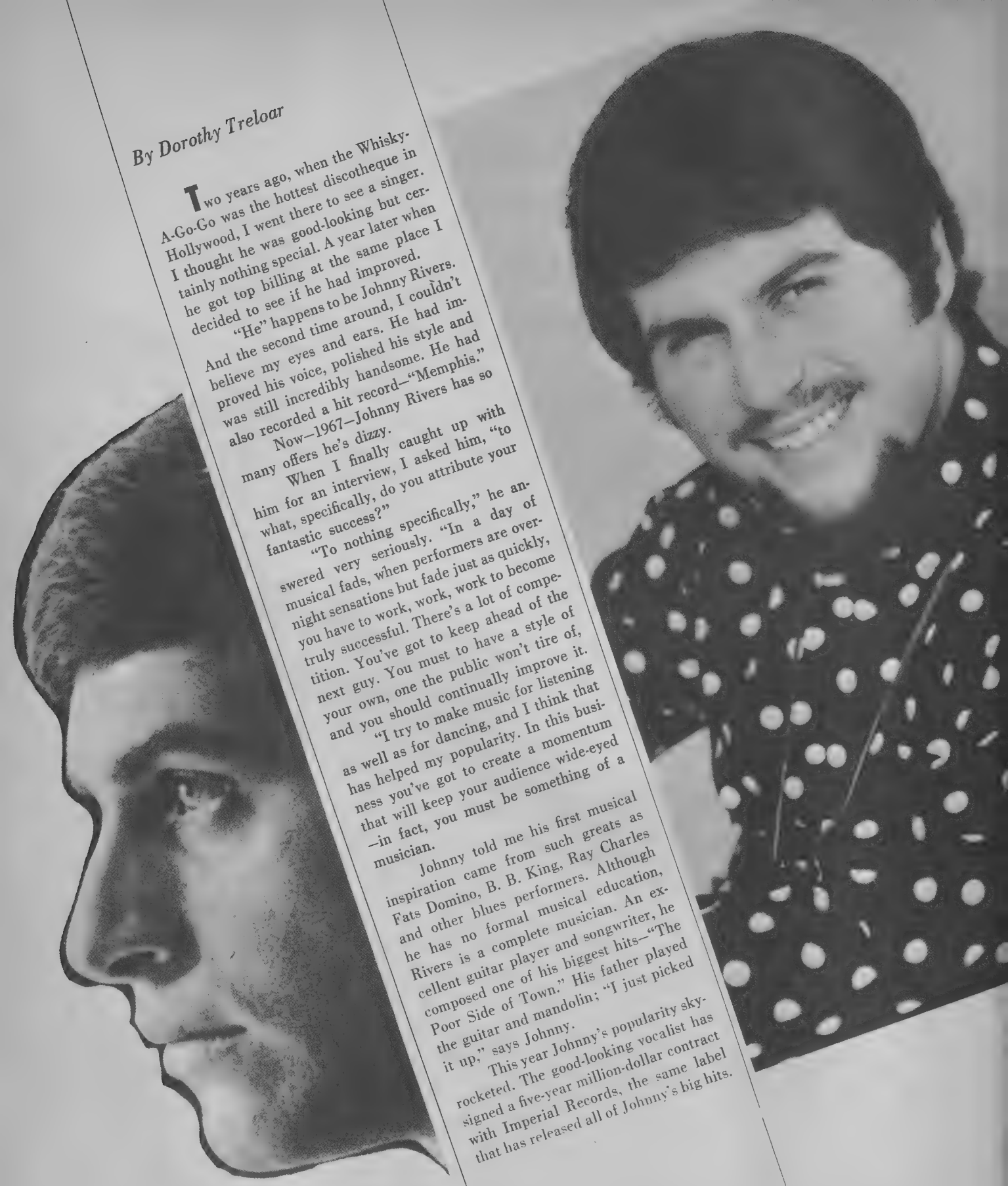
Now—1967—Johnny Rivers has so many offers he's dizzy.

When I finally caught up with him for an interview, I asked him, "to what, specifically, do you attribute your fantastic success?"

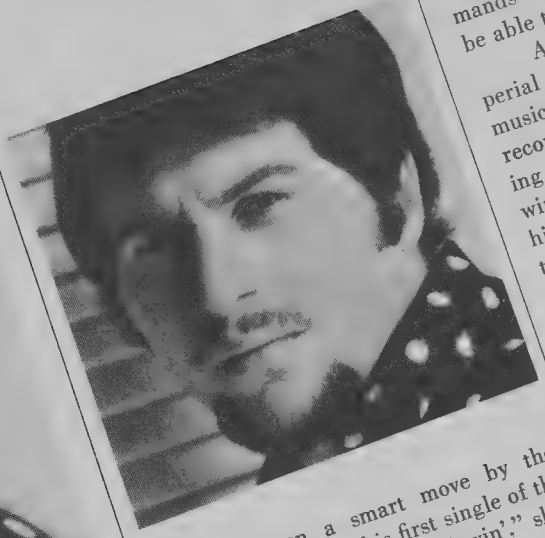
"To nothing specifically," he answered very seriously. "In a day of musical fads, when performers are overnight sensations but fade just as quickly, you have to work, work, work to become truly successful. There's a lot of competition. You've got to keep ahead of the next guy. You must to have a style of your own, one the public won't tire of, and you should continually improve it. "I try to make music for listening as well as for dancing, and I think that has helped my popularity. In this business you've got to create a momentum that will keep your audience wide-eyed —in fact, you must be something of a musician.

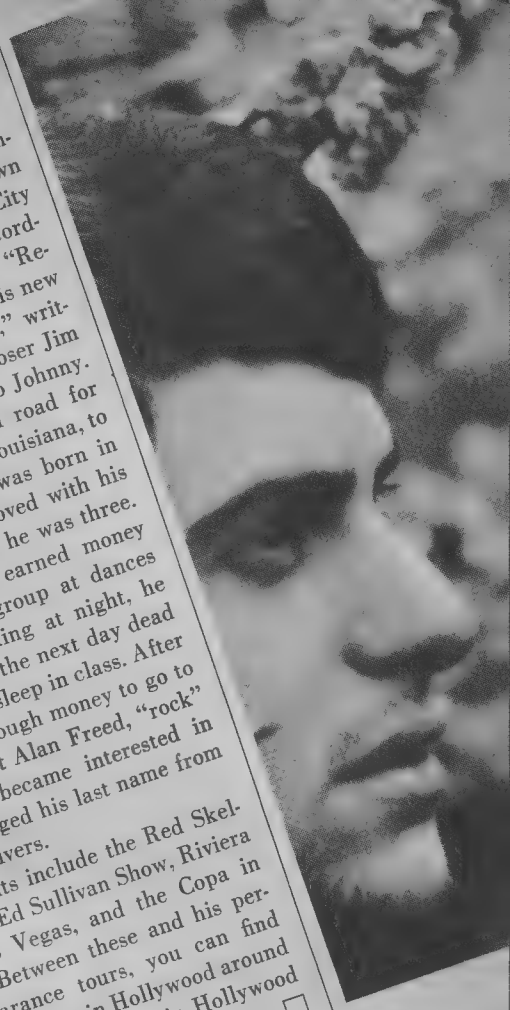
Johnny told me his first musical inspiration came from such greats as Fats Domino, B. B. King, Ray Charles and other blues performers. Although he has no formal musical education, Rivers is a complete musician. An excellent guitar player and songwriter, he composed one of his biggest hits—"The Poor Side of Town." His father played the guitar and mandolin; "I just picked it up," says Johnny.

This year Johnny's popularity skyrocketed. The good-looking vocalist has signed a five-year million-dollar contract with Imperial Records, the same label that has released all of Johnny's big hits.



rivers of sound





It has proven a smart move by the record company as his first single of the year, "Baby, I Need Your Lovin'," shot to the top of the charts as did his newest album "Changes."

He found a warm welcome in his new home, Hollywood. Joining the Supremes as special guest star in a concert at the Hollywood Bowl, he won applause from such famous names in the audience as Steve McQueen, James Coburn, Natalie Wood, Eddie Fisher, Vincent Edwards, Tony Bennett, Rock Hudson, Ann-Margret, Laurence Harvey and Sandra Dee. The famous english model Twiggy, who spent very little time in Hollywood, made it a point to catch Johnny's performance.

Johnny will be making many personal appearances this year, so his fans around the country have an opportunity to see him in person. Wherever he appears, Johnny is a sellout. "I love singing before a live audience," he told me, "kids generate a lot of noise and enthusiasm, and it's contagious."

Success hasn't gone to this boy's head. He told me, "I'll always be grateful to the Whisky-A-Go-Go for giving me a start. Whenever I have free time and they want me to perform, I'll be more than glad to oblige. And though I don't get paid as much when I appear at college campuses and some of the smaller towns, I dig these kids because I feel they dig me. One day I hope to make a musical movie and do more television, and if I ever get the time I'd like to take acting lessons. I know some singers who thought they could make it in movies on voice alone, but they were wrong. It demands style, presentation, and you must be able to take direction."

Although Johnny records for Imperial Records, he also has his own music publishing company, the Soul City record label. He just completed recording his latest (Imperial) album, "Rewind." Included in the album is his new hit single, "Tracks of My Tears," written by the talented young composer Jim Webb, who is under contract to Johnny.

It's been a long, tough road for Johnny from Baton Rouge, Louisiana, to Hollywood—and fame. He was born in New York in 1942, but moved with his parents to the south when he was three. In high school Johnny earned money playing with his own group at dances and local clubs. Working at night, he would come to school the next day dead tired and often fall asleep in class. After school he earned enough money to go to New York, and met Alan Freed, "rock" promoter. Freed became interested in Johnny and changed his last name from Ramissella to Rivers.

His credits include the Red Skelton Show, the Ed Sullivan Show, Riviera Hotel in Las Vegas, and the Copa in New York. Between these and his personal appearance tours, you can find Johnny at his home in Hollywood around the pool. His parents live in Hollywood now, too, in the home he built for them. □

The sexy beard that Johnny Rivers sports so proudly looks some kind of groovy! He is the busiest guy on the West Coast pop scene now. The record company he owns has got the 5th Dimension under contract. Johnny too is cutting more hits than he can handle. He is still single—a very eligible bachelor, girls.

With this issue, TEEN SCOOP proudly announces a brand new EXCLUSIVE feature—The Young Rascals—Speakin' Our Mind. ❁ Each issue will contain a column written personally by one of the Young Rascals. It will touch on whatever subjects he wishes to write about—nothing will be tabu. ❁ Leading off in this issue is Eddie Brigati. When TEEN SCOOP approached Eddie about writing this feature, the Rascals were cutting a track of their new album. While head Rascal Felix Cavaliere was listening to the results of the final "take," we joined Eddie and his brother Davy in a rousing game of soccer. However, instead of a soccer ball, a tennis ball was used—and the field was the lobby of the Atlantic recording studio. TEEN SCOOP would like all of Eddie's fans to know that in addition to being a fine singer, he certainly knows how to use his head in soccer. *continued*

the young

SPEAKIN' rascals ✿ OUR MIND

I get tired of singing and touring. There's so much pressure, especially when I have a deadline to write a song. It might mean compromising quality, and that's something I try never to do. But I guess I really love it. Being a Rascal is living up to high standards, and never forgetting to always be myself.

I'm trying to develop a passive attitude without offending other people—and it's hard. But I have faith in man's ability to adapt to situations and to connect to them. The most important thing is to be a good example. . . .

First of all, you have to live things out. People assume dual roles in their personality—I assume 80 or 90 different roles! The eventual goal is to know the essential self . . . to respect and recognize the gift of your own life without barriers, limits or hang-ups . . . and that's hard.

Basically, the Beatles believe in love and understanding. And we believe in the same things.

There are really no limits or barriers. Just get to where you're going. When you get there, you should be in "suspended harmony." *The thing is to be able to some out of limbo in order to take a bath!*

Correct and classify your mistakes . . . then go on.

My whole "thing" is to benefit everyone I come into contact with. And be able to cope with whatever comes up.

The Beatles, the Beach Boys, Mick Jagger of the Rolling Stones are honest and have affected people strongly.

Right *now* is the only time that counts. But—at times—I'm sorry I've left my childhood, though what my childhood actually was and what my imagination tells me are probably two different things.

I like the idea of eternal youth and a belief in magic throughout life. . . . I think a belief in fantasy shows openess.

My poetry: "Man must never be alone enough to be lonely." "I have

continued

dreamt the impossible dream . . . and I want to have everyone benefit from this dream." "Discipline is the one method of attaining."

Life is a circular thing . . . that is, circular patterns within larger circles.

I could be a carpenter—if I was truly happy with a woman and with the work. The strongest feelings, I believe, lie in the home.

We're working like mad on our fourth album—we're all committed to making this album the farthest-out, most unusual album ever. . . .

I write lyrics and Felix writes music. Together with Dino on drums and Gene on guitar, we're building a unique, individual way of expressing ourselves. There's no end to the extensions, the variations on what we plan to do.

I like beads, I like color, I like happy sounds—I don't think that liking these things has anything to do with being a hippie or not—I've always liked them, as far back as I can remember.

I'm excited about things that happen to the Rascals—like a major appearance at Madison Square Garden on December 23rd and a feature-length movie early in '68. Personally, I'm excited about the new home I've just bought for my parents in my home town, Lincoln Park, New Jersey.

I accept changes always—ups and downs—that's the way it must eternally be.

Sometime I'd like to spend days and days in Hawaii—just relaxing and letting myself watch thoughts and poems roll around in my head.

When I write lyrics, I write lines that please me—and I find that millions of people are usually pleased by them also—and I feel as though I've connected—connected on a beautiful level.

Felix, Dino, Gene and I have a great, humorous dialogue constantly going on and on. Humor, the ability to laugh and not take yourself or selves too seriously is what makes for fewer hang-ups and limitations.

If you can laugh, you can get to wherever you want to go faster.

I love travel . . . seeing other places and people and discovering the basics of human nature over and over again.

My philosophy is basically eastern . . . control of the mind. Western life offers all kinds of material facilities but is still seeking control of the mind.

Music has always been an essential need of mankind — but now, more than ever before, I believe it's expressing the internal struggle, the mind-bending searching that everyone experiences —whether he admits it or not. □

My brother Davy (above) and I are very close. We were brought up together in a very closely knit family. I enjoy seeing them happy. I like people, and have been told that I'm easy to get along with, but I also like solitude. One of my favorite ways of relaxing is to go horseback riding in the woods by myself.

the sound of success —the buckinghams

■ Once in a while a pop music group comes along with a sound so distinctive that even if you don't get their name the first time around, you can't forget the sound. Eventually, the group accumulates so many hit records that you automatically identify them with their sound.

The Buckinghams have that kind of sound. At first it was a kind of contemporary rock and roll that stressed good vocal harmony. Then, gradually, it developed more of a bluesy tonality. By the time the Buckinghams had produced "Mercy, Mercy" which, in a long string of hits, is still considered their greatest, everyone knew where the sound was coming from and who was making it.

It originates from Marty Grebb, Carl Giammarese, Nick Fortune, Jon-Jon Poulos and Denny Tufano, and they come from Chicago.

For a long time Chicago was the center of rhythm and blues, and spawned such well known personalities as Howlin' Wolf, Sam Cooke, Jelly Roll Morton and Chuck Berry. More recent entries in the blues field have been Paul Butterfield, Lou Rawls and now the Buckinghams.

If a group can succeed in Chicago, where there is so much talent and consequently so much competition, then that group has enough talent to make it anywhere. Despite their youth, they have a solid music background. For instance, Marty Grebb plays seven instruments, writes music and lyrics, and learned the fundamentals of music while attending the American Conservatory of Music. His mother, father and older brother are all music teachers. He says that he has been influenced by J. S. Bach, John Lennon, Paul Simon and Frank Zappa of the Mothers of Invention.

Carl's father was a professional singer for many years, and his 12-year-old brother has done a three-year stint at the Miller School of Music in Chicago.

Nick Fortune plays bass—self-taught over a period of several years. During that time he watched and listened carefully to many other bass players in order to develop his own style. Nick also serves as the Buckinghams' barber!

Jon-Jon Poulos is a skin basher, but one who believes in playing music rather than playing for effect. His ambition is to become the best drummer in the world of pop.

Denny Tufano, a commercial artist

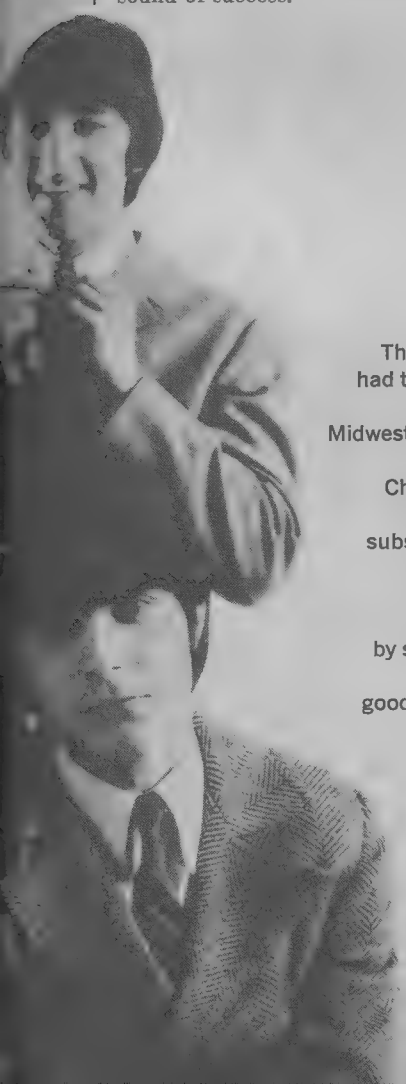
before joining the group, is a versatile musician, having mastered the harmonica, guitar, drums and finger cymbals.

These talents were combined for the first time in 1966. As the Buckinghams, they began with a basic sound and built upon it. Gradually they developed a distinctive style to go with their unique sound. Their first single, "Kind of a Drag," climbed the charts quickly, and after that, the Buckinghams were on their way.

Every single has been a top ten entry; and their first album "Time and Charges," an exercise in big-band orchestrations with modern symphonic chord progressions is still a big seller.

Perhaps the best way of judging the Buckinghams' impact is to watch the eyes of their audience at a personal appearance. Although there is a good deal of screaming going on, everyone's eyes are riveted on the performers.

That's the Buckinghams, and the sound of success. □



The Buckinghams had to compete with the best in the Midwest before coming out as one of Chicago's leading groups. They subsequently made it to the top of the national charts too, by sheer hard work coupled with good music and lots of dedication.

MAKEUP

We did it! TEEN SCOOP and Clairol combined forces in Operation Makeup, and it was a smashing success. We tried everything—the sky was the limit, every conceivable color combination of makeup was tried—and after the experimenting was finished, the results were tabulated and a chart was drawn up, showing how the coordinated look could be achieved, quickly and without fuss.

Our biggest problem was to find a cosmetic house that would agree to let us barge in and upset the color cart so to speak. Clairol provided the laboratory, the material and the know-how, and we supplied the enthusiasm.

MAGIC

Clairol's exciting new line of lipsticks and nailpolishes were used, and now everyone can have that "Be-In" look. In fact, that's the name of Clairol's line, "Be-In."

In their studio, amid stares and puzzled looks from a highly skilled staff of makeup artists, we had a ball. Luckily, though, we didn't take any pictures of ourself because there were times when we looked pretty messy.

But we got it all out of our system —and at the same time were educated as to which color goes with what, when and where. For instance, though most girls are nuts about black eyeliner, if you

continued

have brown eyes and red hair, you're much better off using some shade of brown. So in one experiment after another, out came the black, and on went the browns, beiges and bronzes.

That was when the Clairol technicians came to our aid. Of course, we could have taken our choice from the different colors available in lipstick and nailpolish, but because they're young, swinging and terribly happening right now, we decided to stick with the "Be-Ins"—beige for light blondes, silvers and taupe for brownettes and brunettes and bronze for redheads and honey blondes.

That's the first lesson from us to you. You'll dig the colors, and both lipsticks and nail polish are simply loaded with frosting for a super-soft effect.

After having settled on lip and nail color, we were surprised and delighted to discover the range of shades available for our eyes and hair, and what's more important, thrilled when Clairol mapped out a whole chart for us. We tried everything just to make sure the chart was as good as it sounded.

Before we go into your own, personal color chart, we just want to add that all products are available in pretty tortoise shell cases with matching brushes, all specifically marked for their own hair coloring.

Also, don't forget, we've only concentrated on eyes, lips and nails, but for total coordination, you can also match Clairol's face makeups—groovy. □

BLONDES	**Brow Makeup and Pencil**	**Liner Makeup and Pencil**	**Lash Makeup**
Light Blonde	Light Blonde	Grey/Brown	Brown/Brown
Honey Blonde	Honey Blonde	Grey/Brown	Brown/Brown
Eyeshadow Shades	**Brown or Black Eyes**	**Blue or Grey Eyes**	**Hazel or Green Eyes**
Light Blonde	Clear Green	Clear Blue	Clear Aqua
	Clear Blue	Clear Aqua	Clear Green
	Clear Aqua	True Grey	Light Taupe
	Light Taupe	Tender Plum	Tender Plum
	Tender Plum		
Honey Blonde	Soft Blue	Soft Aqua	Soft Green
	Soft Green	Soft Blue	Soft Aqua
	Soft Aqua	True Grey	Light Taupe
	Light Taupe	Tender Plum	Tender Plum
	Tender Plum		

REDHEADS	**Brow Makeup and Pencil**	**Liner Makeup and Pencil**	**Lash Makeup**
Light Redheads	Light Auburn	Brown/Brown	Brown/Brown
Dark Redheads	Dark Auburn	Brown/Brown	Brown/Brown
Eyeshadow Shades	**Brown or Black Eyes**	**Blue or Grey Eyes**	**Hazel or Green Eyes**
All Redheads	Soft Aqua	Soft Blue	Soft Green
	Soft Blue	Soft Aqua	Soft Aqua
	Soft Green	True Grey	Light Taupe
	Light Taupe	Tender Plum	Tender Plum
	Tender Plum		

SILVERS	**Brow Makeup and Pencil**	**Liner Makeup and Pencil**	**Lash Makeup**
All Silvers	Silver Grey	Grey/Black	Grey/Black
Eyeshadow Shades	**Brown or Black Eyes**	**Blue or Grey Eyes**	**Hazel or Green Eyes**
	Clear Aqua	Clear Blue	Clear Green
	Clear Green	Clear Aqua	Clear Aqua
	Clear Blue	True Grey	Light Taupe
	Dark Taupe	Tender Plum	Tender Plum
	Tender Plum		

BROWNETTES	**Brow Makeup and Pencil**	**Liner Makeup and Pencil**	**Lash Makeup**
Light Brownettes	Light Brownette	Black/Brown	Black/Brown
Dark Brownettes	Dark Brownette	Black/Brown	Black/Black
Eyeshadow Shades	**Black or Brown Eyes**	**Blue or Grey Eyes**	**Hazel or Green Eyes**
All Brownettes	Muted Green	Muted Blue	Muted Turquoise
	Muted Blue	Muted Turquoise	Muted Green
	Muted Turquoise	True Grey	Dark Taupe
	Dark Taupe	Tender Plum	Tender Plum
	Tender Plum		

BRUNETTES	**Brow Makeup and Pencil**	**Liner Makeup and Pencil**	**Lash Makeup**
All Brunettes	True Brunette	Black/Black	Black/Black
Eyeshadow Shades	**Brown or Black Eyes**	**Blue or Grey Eyes**	**Hazel or Green Eyes**
	Muted Turquoise	Muted Blue	Muted Green
	Muted Blue	Muted Turquoise	Muted Turquoise
	Muted Green	True Grey	Dark Taupe
	Dark Taupe	Tender Plum	Tender Plum
	Tender Plum		

teen scoop beauty contest

TURN ON TO THE GROOVIEST HAPPENING IN HAIRDRESSING SINCE BEAUTICIANS WERE INVENTED. WIN A BRAND NEW KINDNESS INSTANT HAIRSETTER FROM CLAIROL.

No more sitting under the dryer or sleeping in uncomfortable rollers. The KINDNESS Instant Hairsetter gives you a 10-minute hairset from roll-up to brush-out. It also allows a tremendous variety of hair-do's.

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entries must be postmarked no later than Saturday, March 12.

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1. —All entries must be postmarked no later than midnight March 12 1968.
2. —Coupon or copy of it must be submitted with entry.
3. —Each contestant may enter as many times as she desires.
4. —MACO's employees, and their relatives are ineligible.
5. —Decision of judges is final.

beauty contest

PRINT:
Your Name ..... Age .....

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City ..... State ..... Zip .....

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Hair Color:

Lt. Blonde	☐	Honey Blonde	☐
Lt. Brownette	☐	Dk Brownette	☐
True Brunette	☐	Silver	☐
Lt. Auburn	☐	Dk Auburn	☐

Eye Color .....

Natural Skin Tone (Using chart below, check one)

Light		Medium		Dark	
Olive	☐	Olive	☐	Olive (sallow)	☐
Pink	☐	Pink	☐	Pink (ruddy)	☐
Ivory/Beige	☐	Ivory/Beige	☐	Beige (really tan)	☐

Send your entries to Maco Publishing Co
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The cool

The Tremeloes have known bad times and good, but right now things couldn't be better for the British group. In the photo on far right, they are Dave Munden, Alan Blakely, Chip Hawkes and Rick West. Having one American tour up their sleeves, the Trems will return in January for a second cross country trek.

"Everything's cool" said Alan Blakely of The Tremeloes. "That's the whole scene right now. Be cool, don't blow your cool and at all costs, maintain your cool. That's what we learned during our first American tour.

"So, we played it cool—that is until our lead guitarist suddenly burst into a hillbilly number 'Flint Hill Special' on one of our dates. Then everyone started square dancing. It may not have been cool, but it was fun."

Alan Blakely is one of the original members of the group that started six years ago as Brian Poole and the Tremeloes, and celebrated more than half a dozen hits in England before splitting. Rick West and Dave Munden, who were also in the group at that time teamed with Alan and went out on the road as

world of the tremeloes

a trio. Finally, they added Chip Hawkes, and that's how The Tremeloes stand today, and for a long time to come.

The Tremeloes' first hit in this country, "Here Comes My Baby," came after a long absence from the recording field both here and in England. Though they had been scoring constantly on the one-nighter circuit in Europe, they just hadn't had any luck with discs. Of course, all that's changed now. They followed up their initial success with two more smashes, "Silence Is Golden" and "Even The Bad Times Are Good." Each was a hit on both sides of the Atlantic Ocean.

Tasting success, then losing it for a while and then coming on even stronger hasn't changed the Trems as people. They're as frank and outspoken today as they were in the days of Brian Poole, and they pull no punches when it comes to talking about their lives and careers.

"The break with Brian Poole came cleanly and quickly," recalled Alan. "After a while, it just wasn't working out with him. As time went on, we changed our outlook, but he didn't, so we split up. There's no axe to grind, we're still the best of friends.

continued

"But we hate our name! We reckon it's pretty old fashioned. But rather than re-establish ourselves as a new group, we decided to keep it when we went on our own."

"We were dumb when we first started out," Rick said. "We thought it was necessary to have a big gimmick—be something we weren't. So we had all these pictures taken, and began acting like superstars. After a while we got the message—be ourselves, have a bit of fun on stage and let the audience join in." Judging from their personal appearance record, this has been pretty successful.

It was during a tour with The Hollies that The Tremeloes actually realized they'd kicked off on the wrong foot. "They taught us that you've got to work like mad before and after you get to the top," said Rick. "It's nothing to do with luck, or thinking you're stars. It's just bloomin' hard work all the time."

The Tremeloes also found out another fact of life. "We discovered you have more friends when you're at the top than when you're at the bottom," explained Dave Munden. "And I'm not joking, either!"

Certainly when the Trems came to America for their first tour last summer, they made many new friends, but they also discovered that the age of hitting solid gold on every date just for being a British group is over. They notched 8,000 miles touring with excellent results.

"We played ballrooms and wanted it that way," said Alan. "We deliberately chose them because we wanted to do a long act. How can you promote yourselves on a concert tour when you have time for only four numbers?

"It was expensive, too. Hiring the coach, a huge air conditioned bus, cost us $3,000, but it was worth every dollar. We found out that you have to work hard and not worry about expenses if you want to establish yourself in the U.S., and that's just exactly what we were determined to do."

No tour goes without its fair share of mishaps, and the Trems had quite a few incidents while they were on the road here. One came when the promoter

"...it's comfortable to be popular.. We were dumb when we started..."

Having known success and failure, the Trems are making sure that they remain true to their music and their fans. They don't need gimmicks to register regularly on the "top 10" hit parade charts.

advertised the act as a big psychedelic light show, and then discovered, too late, that this just isn't the Trems' bag. The group compromised, though, by using the lighting for two numbers—until some hippies got carried away, and a brawl ensued!

In most of the places they visited, people first became aware of the Trems by the red, white and blue striped Union Jacket that Dave wore most of the time.

It was pride, more than anything else, that made Dave wear it. "We wanted everyone to know we're British and are proud of the sound we have," he explained. "And we felt it might help our records, too," he added as an afterthought.

All these self-styled promotions did help The Tremeloes considerably, but they certainly couldn't have hit home without the sound they're talking about —or the hard work they put into that tour. It all added up to success.

However, their first hit record, "Here Comes My Baby," was the result of an impromptu jam session rehearsal. Says Alan, "We were whistling the tune back and forth so we wouldn't be going in different directions when we cut it, and we just kept the whistles in. Good idea, that."

Now that they've had more than one hit, the boys have some interesting comments on their continued success. "Oh, it's good," says Dave. "Any musician is glad to be working. Besides, it's a matter of personal satisfaction to be on the charts." Rick reckons, "All British groups get a special thrill when their discs do well in America. I suppose American groups feel the same, but in reverse. I'd say it's 'comfortable' to be popular, because if you don't muck it up, you can eventually do more of what you want to do musically."

Alan says that success means he can avoid people with big ears and big noses, and spend more time with people with small ears and small noses, while Chip is just happy to be seeing some money at last!

It's a cool world that blows warm breezes for The Tremloes! □

BOBBIE GENTRY
CHICKASAW
COUNTY
CANARY

There's no more living among sacks of flour and black eyed peas for Bobby Gentry. Not since she told the world about Billie Joe. Now she's a big star—the fairest that Chickasaw County ever offered to the world of pop music. And Bobbie intends to keep it that way, just singing and playing on her trusty old guitar.

There aren't many of us who know what it's like to be raised among cotton fields in Chickasaw County, Mississippi. Bobbie Gentry does. Extend a straight line 500 miles due south to Chicago, then come to a dead stop and you'll be at Bobbie's birthplace.

She knows all about the life she describes in "Ode to Billie Joe." She grew up, "Helpin' my grand-daddy—choppin' cotton, bailin' hay and pullin' up corn."

Bobbie is 24 years old, has long, flowing black hair and a pleasant habit of strumming her guitar as she talks. She says, "I weighed 10½ pounds when I was born, and Mamma said she guessed I was the ugliest, hairiest thing she'd even seen." Today, there are many who swear that Bobbie is the prettiest product ever to come out of Chickasaw County.

Now Bobbie lives in Hollywood, California. Since "Ode to Billie Joe," and her subsequent album of the same name, she thinks the West Coast is the place to be. More out of necessity than anything else. Life in Chickasaw County isn't fast enough for her now. Things happen for Bobbie on the West Coast—major television shows, live concerts at the Greek Theatre, and of course her recording sessions at Capitol studios. But despite the sophistication she has acquired, and the fact that she did settle in Glamourtown, U.S.A., she hasn't lost any of that "Down Home" feeling which comes from her Southern upbringing.

"I taught myself to play the piano by watching Ginnie Sue, the pianist at the Pleasant Grove Baptist Church," she recalls. Funny thing is, she only played the black keys, and I'd sit up in the attic thinkin' that was the only way to play piano. I wrote my first song on the black keys. I don't remember how old I was, but I was pretty young. It was called 'My Dog Sergeant is a Good Dog,' and it was all about my English shepherd.

"Later, I discovered the key of C

continued

and wrote in that for a few years, switching from the black to white notes on the piano."

Bobbie's composing was complicated by the fact that she didn't have a radio in her house—although her father worked as a radio repairman. "It was like the cobbler's children having no shoes," she laughs.

When she was 13, Bobbie moved to Arcadia, California, and lived with her grandparents. The move away from Chickasaw County taught her a hard lesson in life.

"The kids didn't like me. They were very status conscious. They'd go around checking each other's sweaters, to see if they were cashmere. If you wore anything else, you were out of it."

Two years later she moved to Palm Springs. It was there that she really started her career, by writing songs and performing them at the local country club, encouraged by some of its star members. However, it wasn't until spring of 1967 that Bobbie decided to do anything about publishing her backlog of compositions.

Bobbie Gentry draws on her own early life to illustrate the songs she writes. They may not all be country blues, but she does use childhood memories and influences, and nearly all her lyrics are about life along the Mississippi River.

From the time she was 17, Bobbie has been independent, supporting herself in one way or another—mostly in show business. She worked her way through UCLA, where she majored in philosophy, and the Los Angeles Conservatory of Music, where she studied theory and composition and counterpoint.

Until "Billie Joe," she was working as a singer and dancer. But she wasn't doing what she really wanted.

Since "Billy Joe" happened, Bobbie's life has changed fantastically, but she remains unspoiled. "Every day is just great" Bobbie exclaims. "Life is really a groove. I wonder what the next thing is going to be.

"I don't know what I'll do with all the money, but I want to have a house with lots of land and make dresses out of feed sacks."

Well, that seems logical for a girl who was raised in Chicasaw County. □

The Associated

Jerry Kirkman, Jim Yester, Ted Bluechel Jr., Larry Ramos, Brian Cole
and Russ Giguere. Zap! Zowie! Zonk!!!!!!!!

THE MAD, MAD, *MAD* WORLD OF THE SMOTHERS BROTHERS

By Dorothy Treloar

Tom and Dick they are, and when I first saw them, Tom was shooting a squirt gun filled with red-colored water. They had just finished taping a Carol Burnett show and were laughing so hard it took 15 minutes of horseplay and fooling around for them to unwind. ● "Do you have this much fun doing all of your shows?" I asked. ● "We have some pretty wild times when we do a show," said Tom, "especially when we work with someone like Carol. I guess I'm pretty kooky, and although Dick is quiet, he's got a good sense of humor. Put us together with Carol and you've got a pretty mad scene." ● "It's a similar situation when we do our own show," piped in Dick. "We're casual and easy-going ourselves — and it rubs off on our guests. We may have to run through several rehearsals, but things never get boring." ● "Is it true that you boys feud now and then?" I asked timidly. Although I had heard rumors, I felt embarrassed asking such a question. ● "Of course we do," said Dick. "Don't all brothers and sisters feud now and then. Tom gets out of hand at times and I have to sit on him to make him behave—or until I get my way." ● Tom chimed in, "don't you believe it! Whenever anything goes wrong, it's Dick's fault." However, I could tell by the glances they were giving each other that it was all a put-on. ● Their stage personalities and "real life" personalities are very much alike, although offstage they are just slightly less extreme. Tom is the one who usually starts the mayhem. On their show he will go through a routine of picking up a guitar, making wild noises and giving out all kinds of doubletalk. Then he'll sing off key, forget lyrics and try to distract and upset Dick in a dozen different ways. Poor Dick will make an attempt to bring order out of what appears to be sheer chaos. It's all part of their act, though, and the audience loves it. ● Television is their third career—having

continued

started as fabulously successful recording artists, then branched out on the personal appearance circuit. But they are not ready to quit opening new fields.

"We're going into the racing business—cars, that is," exclaimed Tom. "We have organized a Smothers Brothers Racing Team in Riverside, California, and eventually hope to build a machine that will race on the European Grand Prix circuit."

"We've really been bitten by the racing bug," Dick enthused, "and I can't think of a better way to get inside the sport than by actually forming this team. The cars we have are a Lola T-70 and a McKee Olds. It's a fascinating sport and a wonderful pastime."

In addition to being car buffs, both Smothers Brothers are sold on motorcycles, too. Tom once arrived at a black-tie premiere, tails flapping in the air, aboard his motorcycle. They also have a nautical bent and really enjoy sailing.

The Smothers Brothers have become so popular that youngsters around the country have coined a new language —in the South its called "Smotherese" and in the North, "Tommy Talk." It's characterized by long, complex, unwieldy sentences, punctuated by stutters and long pauses. The Smothers appeal to everyone but are especially big with younger persons, and they now hold press meetings for school newspapers.

In fact, the teen press conferences have been so successful that an album based on several of their sessions with teen-age writers is being planned.

A movie is certainly in their future, but right now when they discuss it, the dialogue goes something like this: Dick: "We've been asked to do several movies but Tom never thought the part was big enough for him, so we're still waiting. You see, I'm the better-looking

Below, Tom and Dick rehearse for their Sunday night show. Before they became famous as television stars, they were quite well known, both for their humorous recordings and also for their serious folk singing.

Not only do the Smothers Brothers have one of the funniest shows on TV—they also showcase some of the top pop performers. The First Edition, below right, made its TV debut on the Smothers' show.

one." Tom: "But I'm the best actor, and I want to be the hero and get the girl in the end." Yep, they're going to make a movie all right, but first they have to decide who gets the girl. I almost suggested having two girls—but the solution seemed too simple.

Out of the blue, Tommy whispered, "If you look closely, you'll see that I have one blue eye and one green eye. Aren't they pretty?"

So I peered into his eyes and sure enough, one was blue and one was green. And the *were* pretty.

As we left the studio, Dick crawled into an old, beat-up pickup truck. I gasped. He grinned and said, "I've got two 1929 Fords at home, plus a Volkswagen bus, two Porsches, a motorcycle, bicycle, and a kiddy car in the garage. Come on over and I'll show them to you."

"Another time," I murmured, feeling quite royal getting into my car. □

PROCOL HARUM—

A WHITER SHADE OF RED HOT

And then came the Procol Harum. "The *what?*" everyone asked? Trying to get the title of their smash disc, "A Whiter Shade of Pale," in the right sequence was hard enough, but to have a name like Procol Harum—well, that was too much for some people.

They weren't trying to be funny—just different, and they succeeded. "It's the pedigree name of a friend's cat," explains Keith Reid. "It's misspelled Latin and means 'beyond these things.' A lot of people may not understand the name, but it's original, and it certainly hasn't limited us."

And that's how it happened. It must be pointed out that Keith Reid is not a performing member of Procol Harum. Like the Stones and the Beatles, who each had a key man that was a non-performer, Keith is the extra Harum. He's their creative director. He wrote "A Whiter Shade of Pale," "Homburg" and practically everything else they've recorded.

"I'm not quite sure what 'creative director' means," said Keith, who has a Jimi Hendrix haircut and wears Ben Franklin specs. "The whole thing started about a year ago at a party, when I heard someone say 'you've turned a whiter shade of pale.' What a great thing to say! I wish I'd thought of it.

"Well, anyway, it stuck with me and I started to write other things around it. I thought it would make a great pop song. Eventually my words—not lyrics, words—got to Gary Brooker, and he composed some music. Then we decided we needed the right combination to perform it. So we spent months auditioning musicians, eventually satisfied ourselves that we had the best, and cut a demo record. The rest happened so fast that we're still trying to catch up!"

continued

At Procol Harum's American debut in New York's Cafe Au Go Go, Robin Trower "turns on" the audience during a performance of the group's second smash record, "Homburg." Their American tour was a huge success.

Procol's music has been described as "fantastically meaningful and contemporary lyrics immersed in sound that is strikingly original." As individuals they're outspoken but unpretentious. From left to right: Barry Wilson, Dave Knights, Gary Brooker, Matthew Fisher, Robin Trower.

Procol Harum, which toured the U.S. last November and December, comprises, in addition to Gary Brooker: Robin Trower, Matthew Fisher, Dave Knights and Barry Wilson. Robin and Barry are two replacements, having joined the Harum in the late summer, when sales of "A Whiter Shade of Pale" were already over the two million mark.

Gary recalls the early days. "We were so poor, we worked the number out in the basement of a Methodist church, eight hours a day. We were borrowing bubble and squeak money off each other. The feeling was that we would probably break up after this one record. If the disc made it, O.K. If it didn't, goodbye."

It hit, and Procol Harum found itself in the middle of an international success that snowballed so quickly they almost had a nervous breakdown trying to keep abreast of their own progress.

Keith Reid commented wryly, "All it's meant to me so far is hard work. It just hasn't stopped."

Matthew Fisher likes it. "Girls who always seemed unapproachable call me up now and invite me to parties." Gary, on the other hand, feels that the group might signify the beginning of the end of the pop idol.

"It's not a screaming scene. Pop music is gaining acceptance in many circles as an art form." Procol Harum is certainly contributing to this trend. But the group combines art with showmanship, performing in a variety of illustrious looking outfits ranging from Oriental gear to Carnaby Street.

Explaining the somewhat revolutionary lyrics of "Whiter Shade of Pale," which at first sounded like an extreme case of double talk, Gary comments, "When it says 'we skipped the light fandango and turned cartwheels on the floor'—that's just me at a party. Taking it from there, you can see that all the lyrics actually have simple meanings. Psychedelic overtones have been attributed to the song—this is something we never intended." Despite all the unusual things about the group and their records, they still prefer not to pin a label on either themselves or their sound.

Since they've been together less than a year, Procol Harum is still finding out about each other. Two original members, Ray Royer and Bobby Harrison, left the group because of incompatibility—they didn't get along. Even today, occasionally the high pressure of fame and fortune develops inter-group friction, and one of them will lose his temper. Luckily the others know how to cope with it and it's quickly forgotten.

Gary says, "I haven't seen anybody big-headed. If anything, we're more humble than before. We're all so tired. Really I'm the one who flares up. With all the pressures and tension, a little mistake like an untuned piano becomes a big thing."

Part of Gary's tension may come not from surrounding circumstances, but rather from within. He is very sensitive, and if he doesn't get the right feeling at the right time, he is inclined to be somewhat moody.

"We want people who come to see us to walk away saying, 'Man, that's a fantastic group.' We want them to leave the theatre with a warm feeling.

"We give audiences an honest performance, no gimmicks. We never compromised with our music. Anything we've ever done, we've had absolute faith in."

Procol Harum is a new brand of music and a new image on the pop scene. Their lyrics are sheer poetry, and their arrangements have a definite classical background. The group is concerned with doing a good job without having to pander to popular taste. "We're happy to be popular, but fans will have to take us just as we are," they say.

But right now they're content, they've made it to the top without selling out—how many groups can say that? □

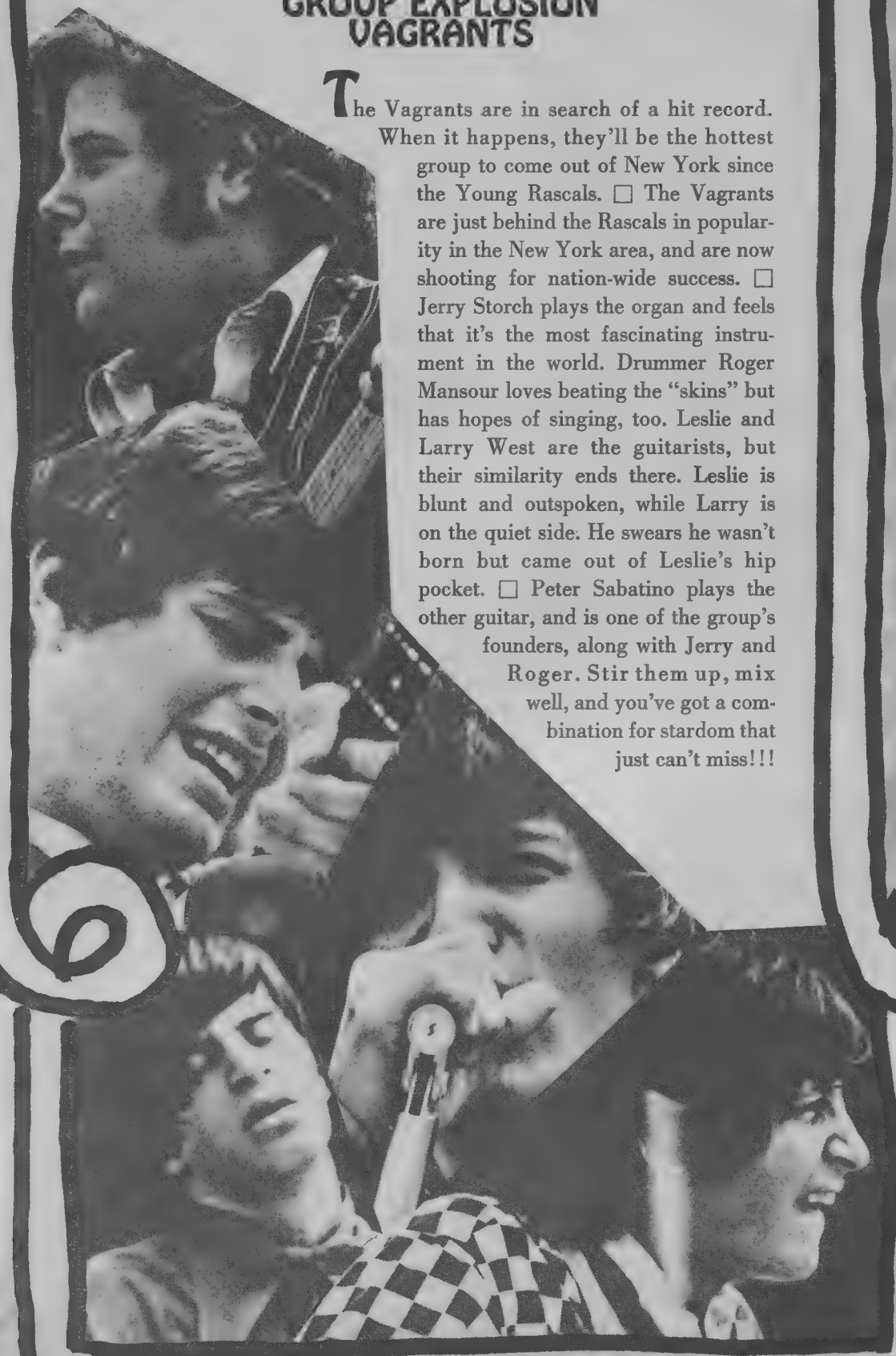
Now, perhaps more than at any other time, the big group explosion is happening. All over the country, a potpourri of music and personalities is emerging, and TEEN SCOOP reviews the best of the new groups. ☐ High on the list is Canned Heat, whose background reads of boiling bacon rinds, cabbage greens, vinegar and pigs' knuckles. Not very appetizing, but after a few months on a diet like that, you're certainly qualified for the blues. ☐ Canned Heat first gained prominence on the West Coast, having sung their version of the blues at Fillmore Auditorium and the Monterey Pop Festival. The members of the group come from different parts of the country, but blend together with perfect harmony. ☐ Bob "The Bear" Hite sang with a jugband in Torrance, California, before joining Canned Heat. He is the creator of most of the group's material. Al "Blind Owl" Wilson plays guitar and harmonica and boasts one of the best collections of old 78's, all blues, in the country. Henry "Preacher" Vestine has traveled the length and width of the country, and puts it all into his guitar playing. Larry Taylor discovered the blues by listening to the radio. Frank Cook majored in philosophy at UCLA, but found his true life's work as a drummer. The heat of these five is intense once it's outside the can.

GROUP EXPLOSION
CANNED HEAT

Spreading across the country from the West Coast is a new fabulous music "happening," The Electric Flag—soon the whole world will appreciate it as one of the great music experiences of our time. ☐ What makes this group stand out is the fact that it contains some of the finest musicians in the U.S. ☐ Mike Bloomfield (formerly a member of the Paul Butterfield Blues Band, and a one time session musician with Bob Dylan and Peter, Paul and Mary), conceived the group. Originally it was called "The Mike Bloomfield Thing," but Mike wanted a more imaginative name. ☐ He takes a special pride in the Flag's performance, and has hand-picked all its members. ☐ Organist Barry Goldberg is a musician from the Mitch Ryder Band. Barry played piano on the Ryder hit "Sock It To Me Baby." ☐ Lead singer Nick Gravenites also worked with the Butterfield Blues Band. He writes material for the group and "fools around with the flute." ☐ Buddy Miles came to The Electric Flag following stints with Otis Redding and Wilson Pickett. He admits to no formal training, but says that he's been in music all his life and it's the only thing he'll ever do. ☐ Peter Strazza, a jazz buff, plays tenor sax. ☐ Marcus Doubleday has performed with Bobby Vinton, Jan and Dean and the Drifters, playing the trumpet. ☐ Bass player Harvey Brooks has been an actor. No doubt about it—The Electric Flag is happening!

GROUP EXPLOSION
THE ELECTRIC FLAG

GROUP EXPLOSION
VAGRANTS



The Vagrants are in search of a hit record. When it happens, they'll be the hottest group to come out of New York since the Young Rascals. ☐ The Vagrants are just behind the Rascals in popularity in the New York area, and are now shooting for nation-wide success. ☐ Jerry Storch plays the organ and feels that it's the most fascinating instrument in the world. Drummer Roger Mansour loves beating the "skins" but has hopes of singing, too. Leslie and Larry West are the guitarists, but their similarity ends there. Leslie is blunt and outspoken, while Larry is on the quiet side. He swears he wasn't born but came out of Leslie's hip pocket. ☐ Peter Sabatino plays the other guitar, and is one of the group's founders, along with Jerry and Roger. Stir them up, mix well, and you've got a combination for stardom that just can't miss!!!

"Something borrowed, something new" — that's Vanilla Fudge, the most original unoriginal group on the pop scene today. Working with such hits as the Beatles' "Eleanor Rigby" and The Supremes' "You Keep Me Hanging On," Vanilla Fudge brings to them a fresh new concept that is the equivalent of jazz improvisation. They have become one of the biggest, most successful international acts in the world since their debut last July. They scored heavily in England and in California, and now are becoming well known throughout the U.S. ☐ The group's album, "Vanilla Fudge," hit the charts with an enormous splash. It soared to near the top within two months of its release and is still firmly entrenched among the best sellers. The LP is a shining display of fine musicianship, and combines electronic and symphonic sounds with some great vocals. ☐ Although Vanilla Fudge is less than a year old, its four members are all experienced performers. Carmine Appici (drums), Tim Bogert (bass), Vince Martell (lead guitar), and Mark Stein (organ) comprise the group. ☐ According to Carmine, Vanilla Fudge's application of a new sound to an old hit is not accidental. "We're trying to create as much original sound as is possible from a four-piece group without resorting to overdubbing or false sound effects," he explained. "Most of our cuts are longer than standard-length singles, and as a result, many of the 'top 40' stations don't play our records." Carmine does not worry about this. "We have enough confidence in ourselves and our music, so that we're not going to change our style just to suit a few commercial radio stations. Between our album, 45's, and personal appearances, we expect that Vanilla Fudge is going to be on the scene for quite a while." TEEN SCOOP agrees one hundred percent.

GROUP EXPLOSION VANILLA FUDGE

With new sounds being created almost every day, it's refreshing to come across the good old-fashioned folk-rock beat. This type of music has been in eclipse for some time, but is enjoying a revival—thanks to the Grass Roots. ☐ "Folk-rock is our bag," explain the two founders of the group, Warren Entner and Creed Bratton. The two boys decided to form the Grass Roots after a chance meeting in Israel. Of course, they didn't have anything specific in mind as to what kind of sound the group would have, or even what its name would be. "We wanted to blend together as many forms of music as possible—forms that were popular throughout the entire world, not just a tiny corner." ☐ Upon returning to the U.S., they looked for two additional members—and found Rickey Coonce and Rob Grill in Los Angeles. ☐ Warren Entner, leader and spokesman for the group, graduated from UCLA with a degree in film-making. He is a perfect leader—bursting with creativity and completely dedicated to the goal of making the Grass Roots the best group in the world. ☐ Creed Bratton is a native Californian who completed his education at the Goethe Institute in Germany, and then worked his way around the world. ☐ Rob Grill has tried acting but prefers singing. ☐ Rickey Coonce digs drumming over everything else in the world. ☐ Folk-rock is back—and the Grass Roots lead the way. ☐

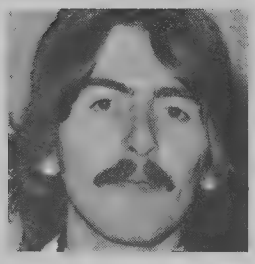
GROUP EXPLOSION GRASS ROOTS

THE MOTHERS'

Head "Mother" Frank Zappa "blows his mind," and the audiences' too, when the Mothers of Invention blast off into a typical performance—the absolute ultimate in electronic music.

"THE MOTHERS OF INVENTION"

"Freak out," say the Mothers of Invention, and all over the country audiences have been doing just that. By popular acclaim this group of madcap satirists has become the unofficial spokesman for the "Flower Power" generation. ☐ Both in words and actions, the "Mothers" express the undercurrent of protest that is so evident among the "Now" youth of today. They ridicule with equal fervor both the foibles and hypocrisy so prevalent in society. To many older people they look funny and sound unintelligible—but to young people, the "Mothers" are what's happening. ☐ Word about them has even spread to England. When they visited there last year, hordes of hippies greeted them with a deluge of flowers and beads. Whether in England or New York's East Village, the "Mothers" have proven that a group can be "far out" and still be popular. ☐ Frank Zappa, head "Mother" and founder of the group, is responsible for its free-wheeling anti-Establishment image. He originates much of its material—composing, writing and arranging. Frank plays lead guitar, piano, vibes and drums. He is addicted to musical experimentation and has been influenced by Stravinsky, Kagel, Boulez, Varese and Stockhausen. ☐ Roy Estrada plays bass and guitarron and sings high falsetto harmony. He comes from California and takes great pleasure in building souped-up cars. After building one, he gets his kicks cruising along the freeway showing off his carburetors. ☐ Billy Mundi is also a multi-talented musician. During an evening's performance he may be seen playing drums, tympani, gongs, castanets, and the tambourine. He's crazy about pickles and chocolate-covered raisins—which led Frank Zappa to observe, "He's just plain crazy." Billy was born in San Francisco and makes his home in West Hollywood. ☐ Bunk Gardner plays the woodwinds for the "Mothers." He likes to save peach pits and will give a dirty look to anyone who might suggest that there's something odd about a peach pit collector. ☐ Jimmy Carl Black is a Frank Zappa fan; "That man's music turns me on," exclaims Jimmy. Like the other "Mothers," he is quite versatile and plays the drums, tympani, tambourine and trumpet. He flips out over Mexican food, and can tell the difference between genuine and imitation Mexicali cookery. ☐ Ray Collins sings lead vocal and enjoys communicating with an audience—on a psychic level. Despite a violent demeanor on stage, he is really quite gentle. Ray is a vegetarian because he feels that killing animals is revolting. He digs the blues and the Beatles. When Ray isn't singing, he fills in on the harmonica or tambourine. ☐ The remaining "Mother," Don Preston, plays piano, harpsichord, organ, string bass, gongs and chimes. When not playing, he spends his time building instruments. Don is also adhering to a macrobiotic diet. "It's a combination of diet and Oriental philosophy, which leads to peace of mind—and a healthy body," he points out. ☐ With a hybrid crew like this, it's easy to see how the Mothers of Invention put on such zany performances. Their stinging humor and wild, noisy act have made them world-famous—people who have seen them agree—they deserve it! ☐



THE SITAR, THE BEATLES AND RAVI SHANKAR

New York's Philharmonic Hall was hushed as the sellout audience leaned forward to catch every note from the magical sitar of Ravi Shankar. The world's greatest exponent of that instrument was performing before East Village hippies, midtown mods, Beatle fans, students of Indian music and just plain curious people who had heard his name and now wanted to hear his music. And the scene was repeated three nights in a row. ☐ Ravi Shankar, the great "guru," and leader of a growing cult of sitarists is providing musical inspiration for both amateurs and established artists all around the world. ☐ For over a decade he has been recognized in classical circles as the foremost practitioner of raga. However, it was only recently that his name became familiar to pop fans. When the Beatles revealed that their music was influenced by Shankar, and the Byrds said that they, too, were producing raga-based sound—it was then that the scope of Shankar's reputation became more generally known. He is the force responsible for the current trend toward raga and the use of the sitar in contemporary music. ☐ The point may be debatable, but it is generally accepted that the sitar came into its own as a pop instrument with George Harrison's rendition of "Norwegian Wood" on the Beatles' album "Rubber Soul." At the same time, the Byrds began experimenting with the sitar on some of their records. The Rolling Stones and Yardbirds were also changing from what had formerly been known as "baroque," to the even more simple Indian folk sound.

continued

And all of it was based on the music of Ravi Shankar. Ravi currently is in the U.S. for a year lecturing on Indian folk lore and giving concerts. He hopes to familiarize Americans with the sitar and Indian folk music.

When George Harrison first started playing it he commented, "the sitar is a beautiful instrument. It's not easy to play and I may be learning it all my life. When I picked up my first sitar I was looking around for something different.

"I remember sitting on the floor in the studios and playing it, and thinking what a great sound it had."

Commenting on other groups who took up the sitar after the Beatles, George angrily remarked, "I'm not playing it on a whim or to start a fad, but because it's pure. Besides, it involves more than just playing an instrument. It's a philosophical approach to life."

George was quite serious. Last year, he traveled to India to visit Ravi Shankar, and not only took lessons on the sitar but studied Indian culture.

Ravi Shankar, the man who started it all, didn't just emerge from out of the blue. His family roots are deeply embedded in Indian music and culture. His brother, Uday Shankar, is a famous musician, and other members of his family are associated with the Indian theatre.

Though he originally prepared for a stage career, Ravi developed an interest in music which led him to the great classical sitar performer and teacher, Ustad Allaudin Khan. After training, he entered a new world armed with a very special kind of creativity.

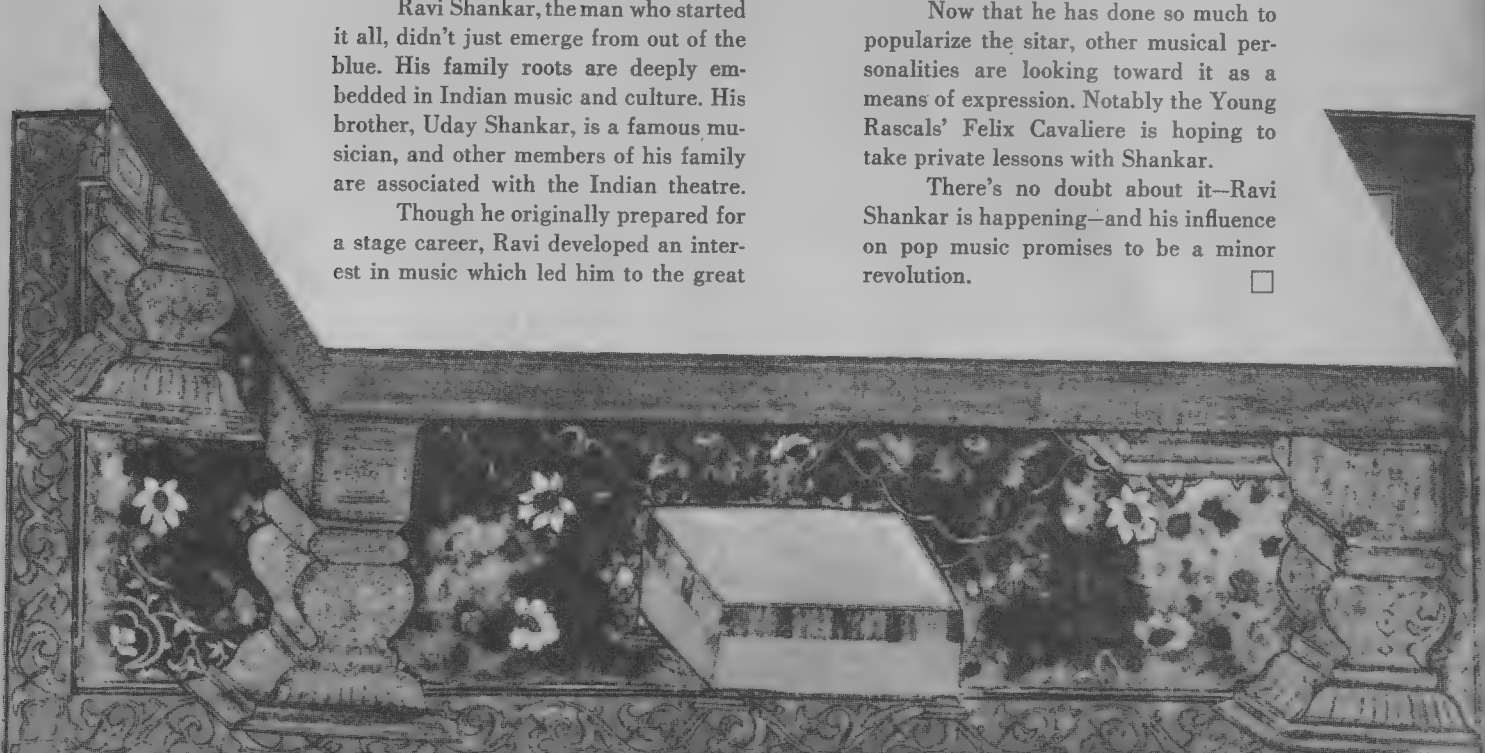
Since the day he left Khan, Ravi Shankar has been increasing his scope, both as a musician and a composer. His success may be measured by the rapid spread of the sitar among the top-caliber creative groups in the pop field.

America was ready for Ravi Shankar, and although Ravi did not actively seek it, popular acceptance of his music has been overwhelming. Undoubtedly the greatest single factor in making the sitar so widely known and appreciated was the Beatles. The publicity that followed their endorsement of the instrument, and their praise for Ravi Shankar, is incalculable.

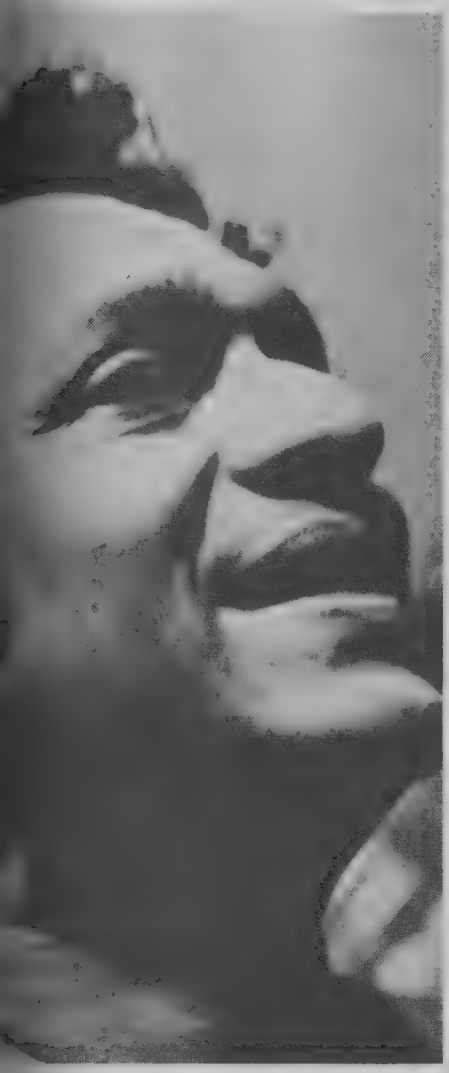
However, while outside influences did help in bringing Ravi Shankar to the attention of millions, it was his talent and the mastery of a musical art form that brought him the sustained success that he enjoys these days.

Now that he has done so much to popularize the sitar, other musical personalities are looking toward it as a means of expression. Notably the Young Rascals' Felix Cavaliere is hoping to take private lessons with Shankar.

There's no doubt about it—Ravi Shankar is happening—and his influence on pop music promises to be a minor revolution. □



All the Beatles are very enthusiastic about the sitar, and Ravi Shankar says George Harrison shows great promise in mastering this hard to handle, but challenging instrument.



Teaching Indian culture and folk lore at City College in New York, "guru" Ravi Shankar was both surprised and delighted by the response of his students to the Eastern way of life. Shankar has a school in LA too.

by Marilyn Doerfler

Gentleman With a Soul

Perched on the edge of the dressing table, the big man looked down and smiled as we plugged in the tape recorder and opened a notebook full of questions. "No need to rush," said Otis easily, "we've got lots of time." Actually, there wasn't very much, within just a few minutes Otis would be giving a performance in front of a packed house. But before he went on . . . and after . . . we found ourself listening on the edge of our chair (the only one in the room) as Otis Redding, Mr. Soul, spun stories about himself and the music field today.

His career began in a strange manner—sort of a twist of fate. He had gone to Memphis with a friend who was to cut a record, and wound up recording one himself. His first song, "These Arms of Mine," sold about 800,000 copies and launched his career. That was back in November, 1962. In a span of five years, Otis has become recognized as one of the top "soul" performers in the world today. And he has reached this peak without benefit of any professional training. His technique for delivering a soulful performance is very simple—he sings from the soul.

Otis revealed that about 99 per-

continued

Master of the blues—Mr. Otis Redding!

cent of all "soul" singers get their start in gospel singing. And Otis is in that category, having sung lead in the Pineville Baptist Church Choir in Macon, where his dad was the minister. "All rhythm and blues, or rhythm and 'soul' if you prefer, has a definite down-home background; and the Baptist Church has had a great influence, too," he explained. "If you want to know my feelings, I think the blues will outlast them all. Look at Muddy Waters, he is still going strong. A lot of your rock n' roll stars put out one record and are never heard of again. The thing is, so many people are getting into 'soul' music that it will outlast rock n' roll. Anyhow, he pointed out, " 'Soul' *is* blues in a way."

Otis' music is a little different from that of, say, James Brown or Wilson Pickett. His delivery is more subtle but he still communicates with his audiences. "I don't like screaming," he said. You don't have to do that to get your message across, because, 'soul' music is all feeling. I like James' and Wilson's music, but I don't feel there is any need to scream at people."

We told Otis that Joe Tex, after his first hit, had made a promise to himself that he would always have his own backing band. "Is it really that important?" we asked. "Yes, it is important, when you're traveling with your own band, you don't have to worry whether there is someone around who can play your music. And the music will be played right because you've got your own musicians. In the long run, it certainly pays."

Since Otis records in Memphis, we asked why so many artists feel that it is the best recording site in the country. "Well, I can't speak for the others, but the theater we use provides a sound that is a little different from regular studio sound. The acoustics are certainly much better."

Does he use his own backing band for recording? "No, not all of them. I use my horns and Steve Cropper from Booker T. & The MG's, and a bass player by the name of 'Duck.' "

Otis believes in using as much original material as possible. He writes material that is frequently used by other artists, too. "Respect," by Aretha Franklin and "Sweet Soul Music," by Arthur Conley are two recent examples. Otis also manages Arthur Conley. "My dream is to build a recording studio in my home town and promote other artists. I don't mind traveling, but not this 40-day steady pounding."

Who are his favorite artists? "Stage-wise, nobody can beat Sam & Dave—and Eric Burdon can really sing the blues. I like the Rolling Stones and the Beatles too. I like to sit and listen to their songs because I pick up so many little things from them. But to just sit down and relax, I prefer Brook Benton."

Did he think that the English were first to recognize the 'soul' movement? "No, I don't think so. Americans had been singing 'soul' for a long time. After the English started to copy it, though, Americans woke up to the fact that they had 'soul' music right in their back yard."

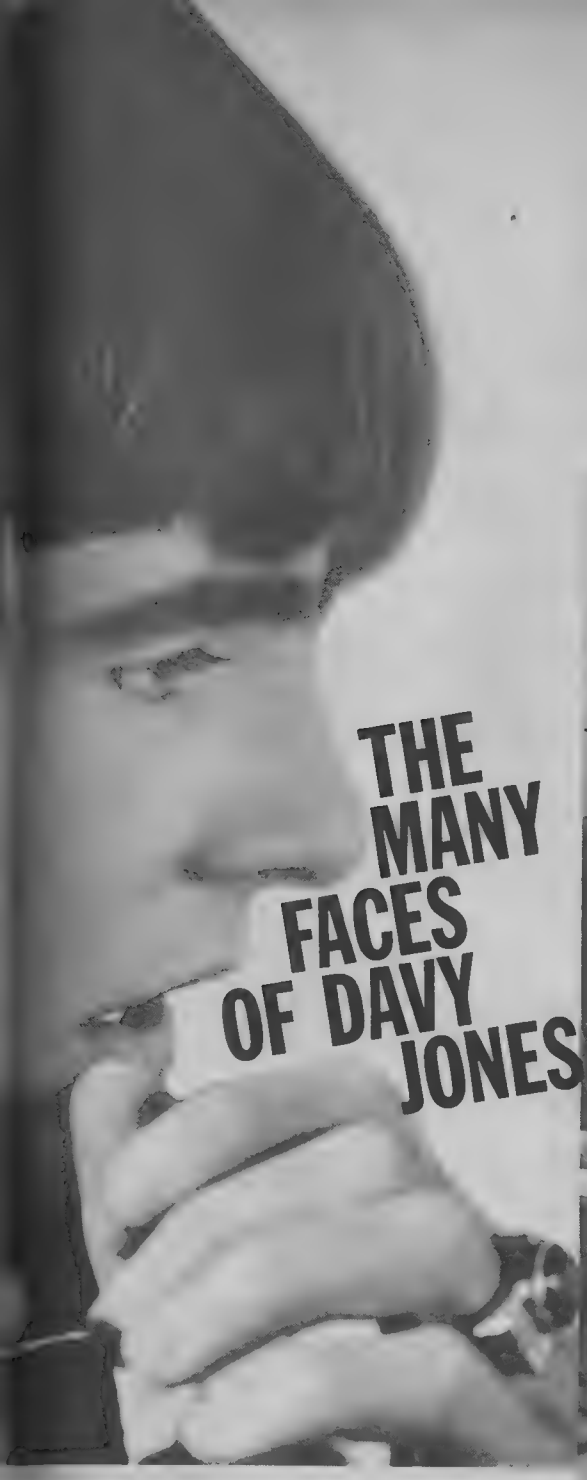
Otis gave one of the most stirring renditions of 'soul' at the Monterey Music Festival. He was chosen to close the finale, the Saturday-night concert, and when he had finished, he was nearly drowned in a sea of applause.

"The festival was one of the best pop events that I can remember," Otis exclaimed. "There were people everywhere, all of them having a good time; and the sounds—it was like catching up on the whole music scene. This freedom was also evidenced in the way people dressed. I really dug Brian Jones' threads."

Otis Redding knows all about freedom of expression—if you've ever heard him sing, you know all about it too. □

Otis is where it's at when it comes to soul, and there's no one who can come close to him when he's going through the motions of a great performance.

DAVY GIVES VENT TO HIS MUSICAL TALENT, ABOVE, JUST KIDDING AROUND, AND BOTTOM RIGHT, PRACTICING FOR THE MONKEES' NEXT SHOW. ABOVE LEFT, DAVY IS ON THE PHONE WITH ONE OF HIS GIRL FRIENDS, BUT HE'S GOT A PUZZLED LOOK ON HIS FACE. WE WONDER WHAT SHE'S TOLD HIM. CUTTING A RECORD IS SERIOUS BUSINESS, BUT DAVY, CENTER, SINGS AND SMILES HIS WAY THROUGH A TAPING SESSION. AS YOU CAN SEE, DAVY CERTAINLY HAS MANY FACES.



THE MANY FACES OF DAVY JONES

ALTHOUGH HE HAS RISEN TO FAME AS A MEMBER OF THE MONKEES, DAVY JONES IS A TALENTED AND PERSONABLE INDIVIDUAL ON HIS OWN. TEEN SCOOP HAS GATHERED A COLLECTION OF THE BEST PICTURES OF DAVY FOR YOUR SCRAPBOOK.

HOTLINE/continued from page 5

Art Garfunkel and Paul Simon

us the most. I really wanted to write novels, but I'll go along with what we're doing now, and then back to my books."

Art Garfunkel is the arranger-harmonizer-editor, but he really wanted to be a math teacher. I have a feeling it's going to be quite a while before the boys go back to what they originally thought they wanted. Their present harmony will go on and on—their popularity never seems to wane.

★★★★★

Then there's always the Beatles, all millionaires now, and living the life of King Midas, each and every one of them. The three married Beatles all live in huge luxurious homes in England—that's John and Cynthia, Ringo and Maureen, George and Patti. Paul is still (at this writing) a bachelor, but it says here that Jane Asher will get him. The group is very friendly, and the members see each other socially, though they have many individual projects. I doubt that this gold mine will ever break up.

★★★★★

That perennial TV series player—Ron Harper—is now on his fourth series, "Garrison's Gorillas," and gets to play a real tough character after playing mostly comedy roles. "It's the best part I've ever played," he says, and according to the polls the show is also one of the best. Lots and lots of action, and right now it's one of my favorites.

★★★★★

Has she or hasn't she? That's the Hollywood talk about Barbara Parkins. Has she got that groovy John Phillip

Barbara Parkins, still in circulation

Law hooked? Barbara won't talk and John P. is still in Europe, where my spies tell me he's squiring a number of European beauties around and is in no hurry to get home even though he's finished his movie "Diabolik." He's taken a villa in Rome, Barbara's ensconced in Hollywood and "Peyton Place." Oh well, time and love will tell. Meantime, Barbara's staying in circulation.

★★★★★

Adam "Batman" West is a pal of mine, but he only smiles when I ask him if he's going to re-marry his ex-wife Nagura, whom he calls Ngu (pronounce it the way you like, I can't). Just about the time I think he'll slip off and marry her again, I see him with Trudy Miller, Schyler Aubrey, and even I wound up having dinner with him. He'll talk about anything but his love life, ending up with "I love 'em all" stuff. Hmmm, I wonder.

★★★★★

Ran into that kook Diane Varsi at the bank (she's back in Hollywood for her movie "Wild in the Streets"). She looked just that—wild—and should have been in the street. A friend was trying to explain to her about a cashier's check, and 20 minutes later, when I finished three other errands in the bank, the friend was still trying to explain to her that "you have to sign, here," and the bank teller was still sighing. A few nights later at a cocktail party I attended (I will admit it was indoors), Diane showed up in a burlap shift, uncombed hair, no makeup, and tennis shoes! Well, I've always said it takes all kinds, but maybe Diane should join Mia in Shankaracharya, Kashmir—you know the place.

★★★★★

Remember Deborah Walley—"Gidget" and all those things she used to do—she hasn't been doing much lately career-wise, but she is dating rock 'n' roller Chet McCracken.

★★★★★

Hotshot Bobby Darin, who's been dating this one and that one around Hollywood, is dating no one but Diane Hartford these days, and look for them to be making a trek to the altar as soon as her divorce is final.

★★★★★

And I do hope Burt "Robin" Ward will now settle down to his new wife Kathy Kersch, and stop fighting with his ex-wife and their child. Seems Burt is always feisty and fighting. He really ought to give up and just enjoy life.

Burt "Robin" Ward, woes with ex-wife

★★★★★

Tina Sinatra, youngest of the Sinatra clan, has enrolled in the Columbia Talent School, and I get it straight from the studio brass that Tina will be the real pro of Frank's offsprings. Nancy's doing well enough with her records and TV appearances, but really couldn't care less about acting in movies. Frankie, Jr. tours with bands, but Tina's all out to emote and do it well. I've known Tina for many years and this is a gal who blooms with the years. She's always a lady, very beautiful, great dancer and with a long line of suiters—she's not shedding a tear about Sammy Hess.

★★★★★

Herman's Hermits teamed up with The Who in a concert that had the audiences screaming and rolling in the aisles. It's the best pop music I've heard in a long time. Though the sounds are hard and harsh, the melody is there. And it was the funniest thing I've seen when The Who broke up their instruments right on stage.

★★★★★

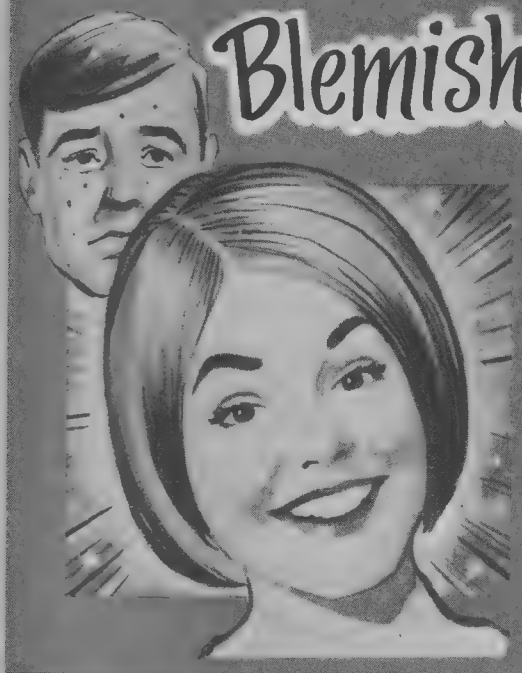
For something on the smoother side, The Sandpipers' two new albums, "The Sandpipers" and "Guantanamera," with "cool" tones for quieter hours. These three young balladeers, Richard Shoff, James Brady and Michael Piano, prove their versatility in these albums, and put you in a love, love-ly mood.

★★★★★

continued on page 70

SKIN SURFACE DISFIGURED BY PIMPLES? BLACKHEADS? FRECKLES?

Blemishes Fade As Skin Clears



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SCOOPS and stuff

CONGRATULATIONS!

Here are the winners in TEEN SCOOP'S Crossword Puzzle Contest.

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SECOND PRIZE: A Mercury cordless phonograph to Theresa McQuiston
West Babylon, N.Y.

THIRD PRIZE: A Mercury cordless phonograph to Pam Fine
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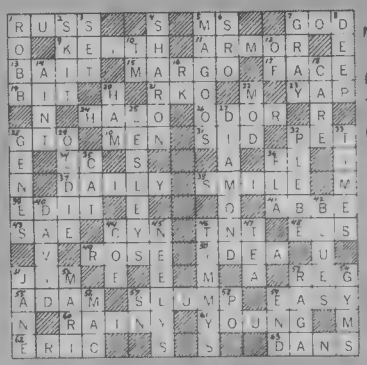

There were so many correct entries that the three earliest postmarks decided the winners. To all the other contestants, TEEN SCOOP would like to say thanks for the fantastic response. We hope that even if you didn't win a prize, you had fun doing the puzzle.

Combine the best musicians in Allentown, Pennsylvania, and what do you have? You have "Apples, Peaches, Pumpkin Pie," a song that climbed to the top of the charts . . . you have "Keep The Ball Rolling," a follow-up hit that was even a bigger smash . . . you have Jay and the Techniques, seven swinging guys who love music. Jay Proctor, lead singer and founder of the group, says, "I think I was born with music in me. It just comes naturally." It was Jay's idea to take the best performers from the best groups in the Allentown area and come up with a powerhouse act. "I knew we were good," he explains, "but to connect with two hits so quickly . . . I still pinch myself." □

Jay and the Techniques

Cowsills

"Talent will tell." That was Bud Cowsill's motto . . . and he was right. But it was a close call. Mr. Cowsill's family, a wife, five sons and a daughter, were loaded with talent. He had spent years training them . . . molding them into a singing group. Those who didn't sing were made stage managers. The amount of money he had invested in them was astronomical . . . now he was in debt. The mortgage on their house was in danger of being foreclosed, instruments were nearly repossessed and a financial catastrophe was imminent. Desperately in need of money, the family came to New York. Then . . . a miracle . . . they were saved! Artie Kornfeld, a producer and writer, saw them and introduced the Cowsills to Lenny Stogel, a talent manager. Then came MGM records, a recording contract, a hit disc called "The Rain, The Park & Other Things," appearances on the Ed Sullivan Show and all the other nice happenings that come with success. As Bud Cowsill said, "Talent will tell." And it certainly did! □

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London Listenings

From Maureen O'Grady

LONDON *(Teen Scoop Special)* Lots of Beatle snippets this month—The boys are behind a new boutique called "Apple," and it's being opened by Simon and Marijke, the Dutch couple who design clothes for the Beatles, Stones and Hollies.

The Beatles have also opened the Apple Publishing Company, a music firm that will publish material written by other composers.

*****

It took John Lennon just a few minutes to decide that he was going to buy the new Iso Rivolts S4 at London's International Motor Show. He turned to Cynthia and said, "What do you think of it love?" "It's beautiful!" said Cynthia, and John signed the cheque (for $17,220) without batting an eyelash for what is said to be the fastest car in the world!

*****

On the other hand, Paul McCartney's new car is the exact opposite—it's a dashing 1927 Hispano Suiza! But of course this hearse-like car has the Beatle stamp—rainbow upholstery and navy blue exterior.

*****

Still in the wind, we have the probability of the Beatles and Stones joining forces—not to record together, but to set up a recording studio together and give "unknown talents" a break. Should be pretty exciting if it comes off.

*****

In an attempt to stop rolling, Mick Jagger has made an offer for a 20-bedroom baronet's home in Berkshire, complete with battlements and minstrel gallery. As Mick seems to have made the highest bid, it looks as though this may soon be his new home sweet home.

*****

Fashion-wise, hemlines remain the same, although for a few, the ice-skating skirt length looks especially cute. Round the clubs of London at night, like the Speakeasy, girls can be seen in maxi length skirts, boots and waist length, heavily studded motorcycle-type leather jackets along with the very curly "Jimi Hendrix" wigs, especially blonde. While capes are gradually disappearing, culottes are definitely here to stay. The Bonnie line, brought into vogue by "Bonnie & Clyde" is still popular—with beret, mid-calf dresses with matching jerkins and ostrich feathers! The newest hit colour is a vibrant electric blue. Oh, and by the way, a few cavalier hats with huge plumes are doing the rounds, too!

*****

"Flower Power" still lives, it's alive and well somewhere in Tennessee. Here's how Eric Burdon of the Animals tells it: "On our last tour I was minding my own business in a little cafe when some local

boys started heckling me. Maybe it was because of my long hair, the way I dressed or it could have even been my British accent. Anyway they were spoiling for a fight and I wasn't. So I picked up my guitar and sang a few soul melodies. When I had finished one of the boys came over with tears in his eyes and said it was the most touching music he had ever heard. Not only did I avoid a fight, but we all became friends."

*****

Talking about the Animals, Alan Price, who was one of the original members of that group, has a problem. He's becoming too popular . . . again. He split from the Animals because he doesn't like to fly . . . and as they became more successful, air travel was unavoidable. Now Alan has his own group, "The Alan Price Set" and is faced with the same dilemma.

*****

A great institution in London, Madame Tussaud's Waxworks, has just opened a new section of life-like figures called "Heroes-Live." In places usually reserved for royalty, statesmen and murderers, we now have the Beatles, Twiggy, Cassius Clay, El Cordobes, Brigitte Bardot, Rudolph Nureyev and Senator Robert Kennedy.

*****

With more and more pop singers here getting in on the meditation kick, George Harrison and John Lennon were asked to describe Transcendental Meditation, and they couldn't. "It's like describing the taste of chocolate or what it's like to be drunk," said John. "You've got to have been drunk or to have tasted chocolate to understand." Nevertheless, as usual the boys were pretty convincing in their views.

*****

Preach-ins have started at the Mayfair church of Father Giarchi. He peppers his sermons with contemporary names and pop song titles, hoping to get the younger generation back into the churches.

*****

As a final note, Paul and George and Jane have become vegetarians, and John is trying to give up smoking. Well there's not much else left for them to do, is there? □

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TEEN SCOOP POST OFFICE

YEA MONKEES

Dear Pam: This is in answer to Judy Delaney's letter in your January issue. She said, "Monkee fans are too young, etc." I am 20 and think the Monkees are really terrific. She has evidently not heard their new album, as it definitely appeals to an older audience and is really out of sight.

Ask Judy to please reconsider her statement, because the Monkees have many older fans. We see them as four young men bringing laughter and joy into millions of lives.

Cincinnati, Ohio ***Nancy Heinbuck***

YEA BEATLES

Dear Pam: I'm glad one magazine still cares about the Beatles. The Monkees copy from the Beatles, and so do most of the other groups. The Monkees are manufactured, they're to keep little girls happy. The Beatles keep everyone happy. Even my parents like them.

Cumberland, Indiana ***Mike Hayes***

PLEASE PAM

Dear Pam: Your stories are the grooviest, but please, please, instead of printing a story on a whole group, pick out just one member and tell us about him. My fav stars are Davy Jones and Dino Danelli.

Dallas, Texas ***Debbie Brown***

Dear Debbie: Your idea is very good and we thought of it too. In this issue, TEEN SCOOP has features on Davy Jones and Eddie Brigati. Next month look for Dino Danelli. *Pam*

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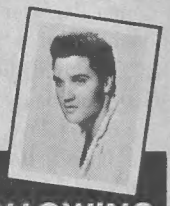

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Ann-Margret	Linda Evans	Monkees
Brigitte Bardot	Roger Ewing	Liz Montgomery
Richard Basehart	Sally Field	Leonard Nimoy
Batman (Adam West)	Mark Goddard	Stephanie Powers
Beatles	Luke Halpin	Elvis Presley
Peter Brown	Noel Harrison	Bob Random
Angela Cartwright	David Hedison	William Shatner
Sean Connery	Herman's Hermits	Nancy Sinatra
Robert Conrad	Steven Hill	Singing Groups
Bill Cosby	Marta Kristen	Bill Smith
Robert Culp	Martin Landau	Barbara Stanwyck
James Darren	Jeri Lawrence	Yale Summers
Dino, Desi, & Billy	John Leyton	Roy Thinnes
Phyllis Diller	Lee Majors	Robert Vaughn
James Drury	David McCallum	Guy Williams
Barbara Eden	Peter McEnery	Van Williams
	Cheryl Miller	Robert Wolders

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HOTLINE/continued from page 62

We have a new discotheque in Los Angeles and it's got Arthur, the Daisy and all other discotheques beat by miles!! Called the Factory, it's just that—converted from an old factory. It has huge crystal chandeliers, leather quilted sofas, huge tables, elegant paintings, pool tables, TV sets—and the music, both live and canned is the greatest. By far, the most popular place in town. You may go early if you are a member, or with one that is, for dinner and stay on for the show. The dancers are the best I've seen, and you get the local 400 as well as kids from neighboring towns, and I mean as far as San Francisco.

Pert little Britisher, Judy Carne, who likes to dress up in Little Lord Fauntleroy velvet suits is one of the swingin'-est dancers on the floor. So is Marlo Thomas, "That Girl," who's with one or another of her current fellas, Len Goldberg, or her co-star on her TV show, Don Bessell. She's a cutie, that one, and wears the mini-est of micro skirts, but on her they look great.

★★★★★

That darling and versatile Jim Nabors is not only one of the funniest men I've ever met, but has a great voice, and *what* a dancer. He's been taking "Ode to Billie Joe," Bobbie Gentry out a good deal, but I can tell you she has a secret love, and "Gomer Pyle" is just a friend. Bobbie herself is rocking the town with her music, but in private life, she's very shy—much to my surprise.

★★★★★

Mia Farrow Sinatra, anything but the sedate wife of the unsedate Frank, took time off to visit in the wilds of Shankaracharya, Kashmir, (doesn't everyone go there?) meditating with Maharishi Mahesh. I guess Mia's had everything that she wants and is still not satisfied within herself.

★★★★★

Had lunch with Ann-Margaret in the Fontana Room of the Beverly Wilshire Hotel, and believe it or not, it was her first time there. That swinger, belter of songs, portrayer of sex on the screen, in person is one of the most quiet and modest girls you've ever seen. She's never been to a discotheque, never been to our elite Bistro, Chasan's or LaRue, and when she and Roger Smith go out here, it's to her very favorite Kowloon Restaurant serving her favorite Chinese food. Some weekends, she and Roger take off in his plane, just the two of them, and do the town in some nearby city, where she says no one recognizes them. This day A-M was dressed in a darling kelly green wool dress with lots of hardware chains, brimmed hat and no cosmetics except eye makeup.

★★★★★

Well, our Georgy Girl is finally going to have a baby of her own. And I mean Lynn Redgrave, in private life Mrs. John Clark, who wanted a baby in her movie "Georgy Girl," will become a mother this summer, bless her little British heart—no doubt it will be another actor to add to the long list of Redgraves—they don't know anything else but acting.

★★★★★

Dyan Cannon, who is separated from Cary Grant, is resuming her career with more zest than ever. If her Broadway play doesn't have a long run, she's going right back to TV and the movies, where she was doing very well, thank you, before she became Mrs. Cary Grant. But first and foremost, Dyan is a mother to baby Jennifer, who also is the apple of her father's eye.

★★★★★

One of the country's hottest singing groups, "The Doors," has quite a press agent—none other than Paul Newman. He saw them perform in Greenwich Village and is always where they are cheering them on. Paul also wants to put them in a movie he's preparing.

★★★★★

Charlton Heston and Linda Harrison

Charlton Heston was telling me about his movie "Planet of the Apes" and about a girl he thinks will go far in pictures. She's Linda Harrison, a brown-eyed beauty who reached Hollywood as Miss Maryland in the 1965 Miss Universe Contest. He thinks she's got what it takes, and you've also no doubt seen her in "Guide For the Married Man."

★★★★★

Director Jack Clayton of "Our Mother's House" was telling me about two youngsters in the movie—Pamela Franklin and Sarah Nichools. He had tested over 250 young people, when finally Pamela and Sarah said, "Don't you remember us?" Turns out he directed Pamela in "The Innocents" and Sarah in "The Pumpkin Eater." Says Jack, "I was so tired by then, I just said, 'sign here,' and am I glad I did it, they're just the greatest in the picture! I can hardly wait to sign them again."

★★★★★

Courreges had a fashion show at our Factory, strictly discotheque-style, flying in four of his best models from Paris, for the benefit of The Inner City Cultural Center of Los Angeles, sponsoring Free Live Theatre to High school students. A wonderful idea, both the show and the cause. The models trailed on to the mad savage music of different rock 'n' roll bands, and it was the swingin'-est Hollywood scene seen in these parts. Aren't you just mad about Courreges???

★★★★★

If Peter Fonda is going to "fly," he'd better straighten up and fly right. Peter makes no bones about his love of LSD and drugs, and it's cost him a lot of good movie and TV roles, to say nothing of his marriage problems. Sister Jane is trying to be a bit sympathetic, but father Hank is washing his hands of the whole thing if Peter continues his antics.

★★★★★

The happiest and most darling couple in Hollywood these days is Lynn Loring and Roy Thinnes, who seem very sure what they want of themselves and marriage. When Roy has an early call, even at 6:00 AM, Lynn gets up and gets his breakfast, and I guess that's as it should be, even if you hate the early morning hours and breakfast as I do.

★★★★★

But right now I'm off to cocktails and dinner with Hugh O'Brian. Lucky, lucky me!

See you next month . . . □

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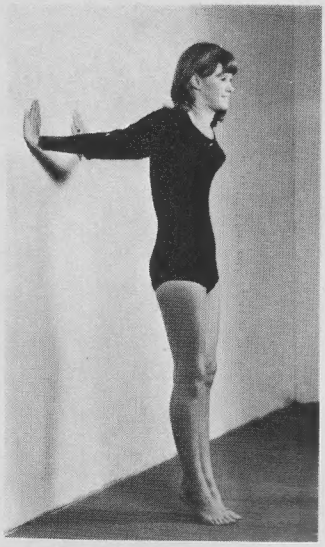

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